

Eastern Heritage



NO CASH...
3 TICKETS

Richard P. Bingham

The Eastern Heritage

Side One: Early Morning Rain / Weekend / Catch The Wind / Blue Eyed Darlin' / Scotland The Brave / Gentle On My Mind

Side Two: Ribbon Of Darkness / Baby's A Kickin' / I've Lived A Lot In My Time / Bringin' In The Georgia Mail / Troublin' Mind / Fox On The Run

WHAT IS BLUEGRASS? To Alan Lomax, it's "folk music in overdrive." To some folks, bluegrass is to country music as jazz is to pop. Depending on a person's taste, it can range from the soulful, traditional sound of Ralph Stanley to the modern upbeat arrangements of the Osborne Brothers.

The Eastern Heritage's brand of bluegrass means drive, a natural, smooth sound and the ability to do new things without losing sight of the music's traditional roots. Bluegrass is country soul. But it's alive and fun as well. These boys enjoy playing so well that they advertise they'll play for just about anything—parties, weddings, christenings, Bar Mitzvahs, funerals or house wrackings.

The members of Eastern Heritage have their roots in the Washington, D.C.-Baltimore, Md. area, the bluegrass capital of the world. It's not surprising then, that they all developed an interest in bluegrass at an early age. In fact, Dan Curtis says that "bluegrass was his favorite since before it was called bluegrass. And it shows. You only have to listen to his intricate drive style to know how deep his feelings are for his music.

Dick Drevo calls bluegrass a very disciplined musical style. You can certainly feel this as you listen to his clean, smooth, traditional banjo playing. Dick's playing is spontaneous and innovative, but he channels his efforts into the traditional mold so as not to deviate from the syncopation of the instruments that he feels is so important to his music. It's natural that he should feel this way because he first learned to play from notables such as Bill Emerson.

"Bluegrass reflects the essence of life both past and present. It's closer to our heritage than any other form of music played today." Who else but Johnny Knight, history buff and amateur philosopher, would feel this way about his music? And it shows in his free flowing, easy singing style, fine guitar work and, perhaps most, in the songs he chooses and arranges.

Bluegrass is not static. Part of its appeal is its ability to adapt to change with the times. It's very natural then, that the youngest member of the group, Fred Knight, would be the one to electrify the Eastern Heritage with his amplified bass and provide a "bluesy" touch with his harmonica.



Dan, Dick, Johnny and Fred all love this music called bluegrass. But to really find out what it means to them and what Eastern Heritage's style of bluegrass can mean to you, put on this record, sit back and enjoy the sound —it's good!

DICK DREVO

Dick was born in Takoma Park, Md. on December 17, 1943 and grew up in Northwest Washington, D.C. He began playing professionally at age nineteen. Dick has played with numerous bands on the East Coast, including occasional

performances with the Country Gentlemen. A highlight of his career was having performed on an album with the legendary Scotty Stoneman shortly before he died. Dick holds a Bachelor's Degree in Engineering Technology and is employed as a Sales Engineer for Varian Associates. His interest in electronics and music have culminated in his establishment of a recording studio, Urban Recordings Ltd. He is also an accomplished amateur radio operator. Dick, his wife, Perry, and family make their home in Bethesda, Md.

Recorded at Urban Recordings, Ltd., Bethesda, Maryland

Produced by Dick Drevo for Adelphi Records

Disk Mastering by George Marino, Sterling Sound

Photo by Phil Stew

Designed and Illustrated by Richard Bangham

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P.O. Box 288, Silver Spring, Maryland 20907



AD 2007

DAN CURTIS

Dan was born in Baltimore, Md. on April 18, 1935 and has lived there all his life. He began playing professionally in 1953, has recorded with several different bands and has appeared regularly on Baltimore radio and TV shows as well as the famous WVVA Wheeling Jambores. In addition to playing the mandolin (using the "Curtis By Hand Method") he also plays banjo, guitar and bass. Dan's interests include electronics and photography. He is a Division Manager for the Graybar Co. in Baltimore, where he lives with his wife, Carol, and his two sons, Danny, Jr. and Neill.

JOHNNY KNIGHT

Johnny was born on April 14, 1941 in Washington, D.C., and grew up in suburban Maryland. He began playing the guitar at the age of fifteen and appeared on the Don Owens Show on WTTG-TV in 1959. He played the Washington, D.C. folk music scene in the early thirties as a solo performer. (Johnny and Dick met at a meeting of the Washington Folk Music Guild in 1962.) Johnny graduated from the American University in 1963 with a B.A. in history and is now a Major in the U.S. Marine-Corps. He presently lives with his wife, Janella, and son, Scotty, in Woodbridge, Va.

FRED KNIGHT

Fred was born in Washington, D.C. and grew up near Bethesda, Md. He began playing the guitar at the age of seventeen and switched to the electric bass a few years later. Fred began playing professionally in 1969 and has played in country and rock bands as well as other bluegrass bands around the Washington, D.C. area. He is a computer field engineer for the Comma Corporation and is, naturally, drawn to electronics as a hobby. His wife, Lynne, shares both Fred's interest in electronics and his profession; she is also a field engineer. Fred and Lynne live in Annandale, Va.

Janella Knight

Our grateful appreciation to Gary Henderson and Katy "Meloon" Daly of American University's National Public Radio Station WAMU, Gene Rosenthal of Adelphi Records and Perry Drevo for their studio engineering assistance.

"Weekend" is in memory of Danny Kroll

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RECORDED AT
 Queen Village Studios, Phila., Pa
 Wali Kahn Engineer
 PRODUCED BY THE DOVELLS
 Jerry Gross, Mark Stevens
 EXECUTIVE PRODUCER
 Sol (Socco) Farbstein

ARRANGEMENT ---- CHARLES CAMORATA
 COVER DESIGN ---- BILL TRACY
 FEMALE VOCAL ON "STAY AWHILE"---ELAINE GROSS
 LOVE TO THE LADIES ---- Joan and Elaine

SPECIAL THANKS --- BILLY MacINTOSH
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G O N E A R E T H E D A Y S

Primal®





George Haberstroh
lead vocals, lead guitar



Linc Bloomfield
bass, vocals



Mark Sisson
rhythm guitar



Carl Canedy
drums, vocals



Side One

Gone Are The Days
Lovin' So Fine
Persephone's Poison
Change Your Mind
Till The Break Of Day
How Did You Get So Crazy

Produced by Felix
Green Design: Michael Cunningham

Side Two

Frostbite Fantasy
Boogie Bad Express
All You Need Is A Ticket
Rachel
Follow Your Dream

Printed Records/ 778
Correspondence:
c/o North Star Street
Elmhurst, New York 11002
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GONE ARE THE DAYS

(Habenstroh/Saxon) 3:30

Gone are the days, yeah,
 when free to live and live for free
 We've changed our ways.
 Got to get moving 'bout the ebony tracks.
 It makes no difference who you are, or what you be.
 Everyday a life is meant to have this change in scene
 Got to take our time, choose our own grind.
 Make sure to collect the debit that's due
 We used to wine, but never dine,
 Now! mistaken memories with our music.
 Gone are the days, yeah,
 now life is work and work is play.
 Maybe sometimes, we'll understand
 When the Mann Lot dream has worn away
 It makes no difference who you are, or what you be
 Everyday a life is meant to have this change in scene
© Snake Music 1978
George Habenstroh - vocal, lead and rhythm guitars
Mark Saxon - electric twelve-string guitar
Eric Bloomfield - bass, Hammond organ
Carl Canedy - drums

LOVIN' SO FINE

(Habenstroh) 4:17

Came in on a strange plane baby;
 Hard to get my feet to touch the ground
 When I saw you I had one idea
 To take you right on down
 Now I've seen a lot of other women,
 But honey you take the cake
 Won't you please come help me
 Join the human race!
 With lovin' so fine, I think I'm gonna lose my mind
 You may have seen me blown past Mars,
 Or caught me floatin' in space
 One thing's for sure now baby -
 You were witchin', fixin' my face
 It was sendin' love to you,
 Messages all the time
 Now here's your chance to receive me
 All at one time
 With lovin' so fine, I think I'm gonna lose my mind.
 I suppose you've got a lot of questions babe,
 Hurry, I ain't got much time
 I'm searching for some new ideas
 How our love can stay so fine
 Got to try to keep a step ahead
 Before your times run out,
 Just relax and hold me close,
 We'll get through this somehow.
 With lovin' so fine, I think I'm gonna lose my mind.
 With lovin' so fine, I think I'm gonna lose my mind.
 With lovin' so fine, I think I'm gonna lose my mind.
 With lovin' so fine, I think I'm gonna lose my mind.
© Snake Music 1978
George Habenstroh - vocal, lead and rhythm guitars
Eric Bloomfield - rhythm guitar
Eric Bloomfield - bass, piano
Carl Canedy - drums, congas
Chip Smith - electric piano

PERSEPHONE'S POISON

(Canedy/Habenstroh) 3:30

© Devilfish Music 1978
© Snake Music 1978
Carl Canedy - drums, octobans, timbales, steel drums,
congas, North drums, guitar and bass in interlude
George Habenstroh - lead guitars
Mark Saxon - rhythm guitar
Eric Bloomfield - bass
Chip Smith - electric piano
Gary Coval - synthesizer

CHANGE YOUR MIND

(Bloomfield) 4:26

Babe, since you left home, I've lived here all alone
 The love you left behind is running through my mind
 I see where we went wrong, our differences were strong
 My life was hard to share, you thought I didn't care
 And if you're gonna leave me, why deceive me?
 I never hurt you then.
 And if you don't believe that I still need you, babe,
 You'd better look again
 I believe in time that you will change your mind
 The freedom that you choose can't give the love you'd lose
 So if you want to be cryin' with me,
 I have better games to play.
 But if you want to be all mine, believe me girl,
 This time you'll want to stay.
© Top Shelf Music 1978
George Habenstroh - vocal, lead acoustic guitar
Eric Bloomfield - bass, acoustic and electric
sa and twelve-string guitars, percussion
Carl Canedy - drums, percussion
Freddie Brannard - ribs
Brian Rothmeier - maracas

TILL THE BREAK OF DAY

(Bloomfield) 6:02

In the hills after dark, there's a man who walks a lonely trail
 Through the national park.
 It seems dreams he can fly from his bed,
 Crazy things are going through his head
 'Weren't you ever told?
 Tell me now, cause I'm just a dreamer
 "Darkness fills your soul"
 No it can't, cause I don't believe you.
 Search the hills for gold till the break of day.
 Water falling nearby, he can hear it out beyond the trees.
 Dabbling with his eyes
 There's a girl bathing in the moonlight,
 Wild dreams set his mind in flight.
 "Boy, I know your name."
 No you can't, cause I've never seen you.
 Come and play my game!
 No I can't, cause I must have dreamed you.
 Always it's the same till the break of day.
 Till the break of day
 (I want you to love me)
 I will search the dark side of my soul.
 Till the break of day
 (I need you to save me)
 I won't stop until I find that gold
 Till the break of day
 (I want you to love me)
 I can't stand the way I'm growing old.
 Till the break of day
 (I need you to save me)
 All my dreams I've loved you, held you, then you slipped away.
 Morning dawns through the shades, and the frost glows on the winter pane.
 As the fantasy fades,
 He calls out, but now there's nobody there
 And he's hurt because it's so unfair!
 (Falling through the skies)
 Help me girl, cause I really need you
 (Open up your eyes)
 No no please, I don't want to leave you
 Time to realize, it's the break of day.
© Top Shelf Music 1978
Eric Bloomfield - lead and harmony vocals, acoustic and
electric guitars, Hammond organ, percussion
George Habenstroh - harmony vocals, lead guitar, slide guitar
Mark Saxon - guitar
Carl Canedy - drums, percussion, guitar
Sauz Hale - guitar vocal
David Reed - Hammond organ on postlude

HOW DID YOU GET SO CRAZY

(Canedy) 4:38

(dedicated to anyone who has ever been a victim of insanity)
 How did you get so crazy? You're such a sexy lady,
 Smiling for the boys, talking with that Southern drawl
 Where did you go that summer night?
 I turned around and you were gone
 The moon and stars caught an early flight,
 And I was left greeting the morning light
 REFRAIN
 I mumbled some words I thought you'd hear
 But you kept laughing at me
 Even you, you meet has the lines you're expecting to hear
 So what does it matter if you disappear?
 REFRAIN
 I met every now and then
 And now and again will do me fine
 The look in your eyes says it all
 Everyone's your clown in this circus town
 REFRAIN

How did you get so crazy? You're such a sexy lady,
 How did you get so crazy? You're such a sexy lady,
 How did you get so crazy? You're such a sexy lady,
 I Devilfish Music 1978

Carl Canedy - lead vocal, drums, acoustic guitar
George Habenstroh - lead guitar, harmonica, piano
Mark Saxon - electric and acoustic guitar
Eric Bloomfield - bass, harmonica, slide
guitar, Smith Rhodes organ
Paul Spinning - drums
Elizabeth Harrington - violin
Carly Orr - violoncello
Strings arranged by Bill Mason



FROSTBITE FANTASY

(Hibernian) 4:46

It was not too bright the stars shook with fever;
So cold outside must be twenty below
I'd be walking now for about half an hour
Straight out of town was heading home
Now the snowflakes rained from ten to feet.
A tick of that loosely powdered snow
So where the north wind began churning in my face,
I could barely see the way to go.

And the countryside seemed unfriendly.

A never-ending desolate down
My only friend, high above my head,
Was the smiling crescent-shaped moon
(A lone row of pine trees said.)
Stay away from here, you should be near the ones you love,
the ones you love

I know if I did not keep on walking,
I would be long for this world
So covered my face and set a stiff pace to race that suturing frostbite.
To time the fury of the snow

I was thinking thoughts of fantasy
Dreaming of hermes of transporting beams
Wise is me, my frostbite fantasy turned reality,
like a taunt or cage

And the countryside seemed unfriendly.

A never-ending desolate down
My only friend, high above my head,
Was the smiling crescent-shaped moon
(A lone row of pine trees said.)
Stay away from here, you should be near the ones you love,
the ones you love

© Sakaki Mae 1978

George Hibernian - lead vocal, lead and rhythm guitars
Mark Sisson - synthesizer and electric twelve string on prelude
Lee Bloomfield - bass
Carl Canedy - North drums
Carl Spencer - wind
(include composed by Mark Sisson and George Hibernian)

ALL YOU NEED IS A TICKET

(Candey) 3:47

Sinky lady's got a brand new me
Furs on her back and she'll drive so far to please you
She knows she's got a good ride
Broomstick from her secretary
She's so wild and he's so daring
He takes time every day to check her fine inventory

All you need is a ticket, and life can be a very fine time
Aging beauty still thinks she's a cutie
Twinkling eyes in that low cut disguise she's a tease
She's looking for you to please her
All you need is a ticket, and life can be a very fine time

It all relates to a friend I once knew
It all relates to a love like you
Simple man has a simple care for anything so sure
All you need is a ticket, and life can be a very fine time

You can endorse me money, honey
You can shout down my loan
You can find me a new job
Turn my albums to gold
All you need is a ticket, and life can be a very fine time

© Devilish Mae 1978

George Hibernian - lead and harmony vocals, lead guitar
Mark Sisson - rhythm guitar, piano
Lee Bloomfield - bass, harmony vocals, percussion
Carl Canedy - drums, percussion
Mig Smith - piano
JD Mills and the crew - rhythm section
Alex Corone - trumpet
Tom Smith - trumpet
Dan Martin - trombone
Shawn Walters - baritone
Horns arranged by Tom Davis

RACHEL

(Bloomfield) 4:17

There was never a doubt in my mind
It was only a matter of time
Through my eyelids I watched for a sign
Soon enough you were crossing the line

At first we didn't know what to say
But the feeling was stronger that way
When I kissed you I wanted to stay
And I knew I would love you someday

Rachel, you're the only one I know
Come on girl, and hold me close before you go
Rachel, won't you come to me again?
Baby please, you make my dreams never end

Soon you came up to me again,
And we fell like the oldest of friends
In the kitchen we made such a meal
Then you showed me how fine I can feel

I remember the things that we said
When I brought you your breakfast in bed
And with sadness you left me that day
With your husband you moved far away

Now your letters arrive every week,
And your poetry full of mystique
While your marriage is up on the shelf,
Have got to leave you for myself

Rachel, you're the only one I know
Come on girl, and hold me close - don't let me go
Rachel, stay you'll come to me again
Baby please, you make my dreams never end

© Top Shot Mae 1978

Lee Bloomfield - lead and harmony vocals, acoustic and electric guitars, twelve string guitars, electric guitars, acoustic electric guitars
George Hibernian - harmony vocals
Carl Canedy - drums
Brian Robinson - bells

FOLLOW YOUR DREAM

(Hibernian) 3:06

Sunrise, sunset, I found my dream
But it doesn't matter
Only to me

Clear sky, cloudy day, don't worry me at all
Cause I know she's with me, within
I stand so tall

It had to be to hold back these raging
That I've been living in
Seems it's been ages
The need to endure, made good by the pure who'd give life

Sunrise, sunset, don't what you know
You may not always be able to follow
Follow your dream

It's hard to turn back these pages
They've been flippin' on me now
Seems it's been ages
I intend to endure, but you know that I wasn't sure of this life

Sunrise, sunset, I found my dream
But it doesn't matter
Only to me

© Sakaki Mae 1978

George Hibernian - lead and harmony vocals, lead and rhythm electric and acoustic guitar
Mark Sisson - electric, twelve string guitars
Lee Bloomfield - bass, harmony vocals
Carl Canedy - drums
Lee O'Brien - bass

Kelakas is George, Michael Kelakas Hibernian,
Mark Corone Sisson, Lincoln Palmer Bloomfield Jr,
and Carl Patrick Canedy. Recorded at Pyramid Sound,
thru a TV, August 1977 and February through July
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Organic advisor - Steve Merrill

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House. Back cover photographs - Greg Weaver
Dianne Bassett
This album is dedicated to all the people who
have believed in our music.

Special thanks to the Kelakas family, Mary
Eleanor Hibernian, Albert Hibernian, Wy and Mrs
Donald B Sisson, Dr and Mrs L.P. Bloomfield,
Mrs A.H. Canedy Charles and Betty, Fred and Karen
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Lee and Carol Taylor, Congressman Gerry Studis, Ray
Jensen and Ashby Park, John Teetman, Paul
Costa, the Dank, Mary's, Egan and James Miles and
the crew Falso Music, E.D. Wattner & Co. Musicians
Refers and Jack Seitz, Chuck and Bob Harris,
Paul Davis, Greg and Cathy Weaver, Jim Carroll,
The Bad Dogs, Band, Lou and Tom, Pat Seitz and The
Bob Sisson Band, Rev. David Dubois, Tom O'Neil, Bill
Autism, Corland, Joe Leo, Carol Burlew the
Kingston farmhouse, the Valley Agency and John
Perakis, Frank Neri, Richie Littlefield, John Carter
Ruff, Jim Roberts, Big Angus, Carmine Aspic, Tony
Williams, John Walker, Franklin J. Sullivan, the
Fontainebleau, the O.P. Abe and the Nippon TV
Network, Jeff White, the Korrigan, Jackie Sam, and
Richard, Glen Savage, Jim and the Beatles, and the
Mad Butler

Extra Special thanks to Dianne Bassett
A "Standing O" for Tony Valente for keeping it
together through the insanity

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BOOGIE BAD EXPRESS

(Hibernian) 4:17

Stay with me, I'll set you free
All aboard, right now for the Boogie Bad Express

Every night around nine, everyone's feelin' fine
Gettin' high, wait for the music
When the band goes on, you know I'm not being
Before they're hot, and they're crusin'

Stay with me, I'll set you free
All aboard, right now for the Boogie Bad Express

The place is packed and it's time to relax
And party hearty with the music
When the perspiration drops and the girls start shakin' hips
You know you're in the Boogie Bad music

Stay with me, I'll set you free
All aboard, right now for the Boogie Bad Express

Your body's in motion
Your mind's in a spin
Ain't got no worries
Gotta keep boogin' till the music ends

© Sakaki Mae 1978

George Hibernian - lead and harmony vocals, lead and rhythm guitars
Mark Sisson - rhythm guitar
Lee Bloomfield - bass, harmony vocal
Carl Canedy - drums
Shane French - keys

FOLK SONGS FROM CZECHOSLOVAKIA



**SUNG BY ELIZABETH KNIGHT
ACCOMPANIED BY JOHN ABBOTT**

FW 6919 FOLKWAYS RECORDS, & SERVICE CORP., N.Y.C.

SIDE I

Band 1, SHEPHERD SONGS

Band 2, LOVE SONGS

Band 3, CHILDREN

Band 4, MERRY-MAKING

SIDE II

Band 1, SOLDIER'S LIFE

Band 2, SPINNING SONGS

Band 3, OUTLAWS AND DANCE

Band 4, WEDDING SONGS

Band 5, BALLAD OF ANNA MOLNAR

FOLK SONGS FROM CZECHOSLOVAKIA

FOLKWAYS RECORDS Album # FW 6619

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FOLK SONGS FROM CZECHOSLOVAKIA

Sung by ELIZABETH KNIGHT

Accompanied by JOHN ABBOTT

Elizabeth Knight was born in Centralia, Washington. She studied piano and voice in Centralia and Seattle, and music theory, piano and voice at the University of Washington, from where she graduated B.A. in English literature. She received her M.A. in Slavic languages and literature from Columbia University and studied Slavic languages and literature at Charles University, Prague, Czechoslovakia for two years on an exchange scholarship from the Institute of International Education, graduating with a Ph.D. in Slavic studies. Miss Knight traveled extensively through Czechoslovakia and learned folk songs while there.

SIDE I, Band 1 MOUNTAIN HOLLAR: Musel By To Chlap
Byt' (Slovak)

Musel by to chlap byt'
Čo by ma chcel nabit', vyberaný!
Valaška pri boce
Len sa tak ligoce,
Opäťtek vibíjaný!

SIDE I, Band 2 LOVE SONG: Preletel Sokol (Slovak)

Preletel sokol s hory na topol
Kam sa posadil, kam sa on posadil
Svojej milej na dvor.

Oj, danaj, danaj, oj, danaj, danaj.

Janičko volá Anička moja
Keby si vyšla, keby si ty prišla,
Ma dve na tri slova.

SIDE I, Band 3 CHARDASH DANCE SONG: Pri Dunaji Šaty
Perú (Slovak)

Pri Dunaji šaty Perú	Za sto zlatých na nedaťu
Kde husari mašinojú.	Lebo husaru nemajú.
Poznála milá milého	Dybych já byl sprostý vojak,
Smutne volala na neho	To by bylo všetko inak,
Milý, milý, milujem ťa,	Ale ja som veľkým pánom,
Za sto zlatých vymením ťa.	U švadrony kapitánom.

SIDE I, Band 4 LOVE SONG: Ach Není Tu Není (Czech)

Ach není tu není, co by mě těšilo
Ach není tu není, co mě těší!
Co mě těšovalo vodou uplynulo
Ach není tu není co mě těší.

Jaké to vorání bez pluhu, bez koní?
Jaké to vorání bez koleček?
Takové vorání, jako milování,
Jako milování bez hubiček!

Pořád mně dávají co se mně nelíbí
Pořád mně dávají co ja nechci.
Dávají mně vdovce, ten má jen půl srdce,
Půl ho dal nebožce, půl by dal mně.

He Must Be A Real Man

Anyone who would want to beat me up
Must be a real man, an exceptional one.
I have an ax that shimmers
At my side
And a tooled belt!

The Falcon Flew

The falcon flew from the hill to the poplar tree
Where he sat down
In my love's yard.
Janicek is calling, "My Anicka
Why don't you come out
For two or three words."

Women Are Washing Clothes By The Danube

The women are washing clothes by the Danube;
The Hussars march by.
A girl sees her lover
And calls sadly to him.

Darling, darling, I love you.
I will pay 100 gold pieces to get you out of the
Russars.
They won't take 100 gold pieces
Because they need Russars.

If I were an ordinary soldier
Then everything would be different.
But I'm an important man,
I'm the captain of the regiment.

He Is Not Here

The one who could comfort me
Is not here.
That which could comfort me has gone by like the
waters.
The one who could comfort me is not here.

What is plowing without a plow, without a horse?
What is plowing without wheels?
Such plowing is like loving
Without kisses.

They are always giving me what I don't love,
They are always giving me what I don't want.
They are giving me a widower who has but half a heart,
Half he has given to God; half he would give to me.

SIDE II, Band 5 COURTING SONG: Keby Som Ja Vedela
(Slovak)

Keby som ja vedela
Kde mój milý kosi
Veru by mu niesla
Vo fertuske rosy!

Keby som ja vedela,
Kde mój milý pije
Veru by mu niesla
Štyri pivnie!

If I Knew

If I knew
Where my love were reaping,
I would bring him
Dew in my apron.

If I knew
Where my love were drinking
I would bring him
Four peonies.

SIDE II, Band 6 MOUNTAIN HOLLAR: Ponáhľa, Sa Šuha,
(Slovak)

Ponáhľa, sa šuha, z hory javorovej
Podať že mi podať, vodičky studenej.

Či z hora či z doľa, každý na mňa volá
Ako bych každému frajerenkou bola.

Či z hora či z doľa na mňa nevolajte
Chudobný som dievča, pokoja mi dajte.

Hurry Up, Darling

Hurry up, darling, hurry from the maple tree hill.
Give me a little drink of cold water.

Everyone calls to me from the hills and valleys
As if I were everyone's lover.

Don't call to me from the hills and valleys
I'm a poor girl, leave me alone.

SIDE II, Band 7 DANCE SONG: Holka Modrooká (Czech)

Holka modrooká, nesedávej u potoka
Holka modrooká, nesedávej tam:

(1) V potoce je velká voda
Vemeli tě, bude škoda,

Holka modrooká nesedávej tam.

(2) V potoce se voda točí
Podemele tvoje oči

(3) Přijde na tě myslivčeka
Připraví tě o věneček.

My Blue-eyed Girl

My blue-eyed girl, don't sit by the stream,
My blue-eyed girl, don't sit there.

There is a lot of water in the stream;
It would be a shame if it caught you.

My blue-eyed girl, don't sit there.

The water whirls in the stream
It will wash away your eyes.

The gamekeeper will find you
And beguile you.

SIDE II, Band 8 LOVE SONG: Zalet' Sokol, Biely Vták
(Slovak)

Zalet' sokol, biely vták
Ku mójmu miestu,
Pozdravuj ho na stokrát,
Povedz tiľko jemu

Ďby prišiel večer k nám
Že ho pekne prosím
Že ho veľmi rada mám
Že ho v srdci nosím.

Fly Falcon, White Bird

Fly falcon, white bird
To my sweetheart,
Greet him 100 times
And tell him softly

That he should come to see me tonight
Tell him that I ask him tenderly,
That I love him very much,
That he's always in my heart.

DOWNTOWN DO-WACKA-DO



HOLD WHAT YOU'VE GOT
LOVE POTION NUMBER NINE
TIGER IN MY TANK
THAT'S ALL THAT'S
IMPORTANT NOW
I KNOW JOHNNY LOVES ME
BE YOURSELF
JUST GIVE ME TIME
PAY IT NO MIND



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--	---

Side One

**DOWNTOWN
 PAY IT NO MIND
 DO-WACKA-DO
 BE YOURSELF
 TIGER IN MY TANK**

Side Two

**HOLD WHAT YOU'VE GOT
 JUST GIVE ME TIME
 LOVE POTION NUMBER NINE
 THAT'S ALL THAT'S IMPORTANT NOW
 I KNOW JOHNNY LOVES ME**

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sharks



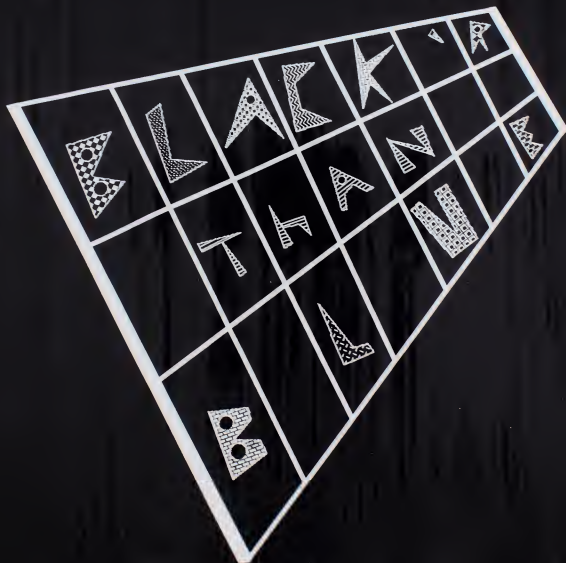
B A C K
A G A I N S T
T H E W A L L

1. MIDNIGHT CITY / SHARKS / 3:50
TERRA VEGGIE MUSIC (VMM)
2. BONES AGAINST THE WALL / SHARKS / 4:19
TERRA VEGGIE MUSIC (VMM)
3. DON'T DRINK ME / S. COOPER, D. BARNES / 4:00
TERRA VEGGIE MUSIC (VMM)
4. LOVE AND FETTER / SHARKS / 3:45
TERRA VEGGIE MUSIC (VMM)
5. IT'S ALL THE SAME / SHARKS / 3:41
TERRA VEGGIE MUSIC (VMM)

- 1 YOU MAKE ME / J. COLEMAN / 87
VINTAGE C&M RHYTHM MUSIC (RCA)
 - 2 SHAFER / SHAFER / 85
VINTAGE C&M RHYTHM MUSIC (RCA)
 - 3 SANCHEZ / J.S. COLEMAN / 85
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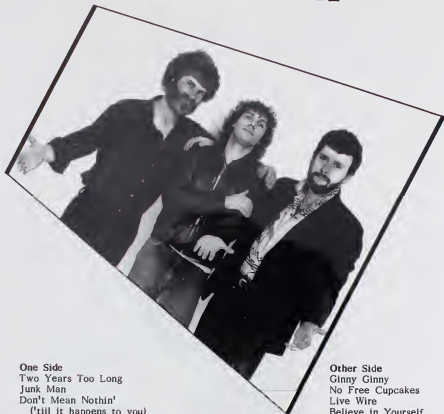
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Smokin' Joe & The Generais

Black'r Than Blue



One Side
Two Years Too Long
Junk Man
Don't Mean Nothin'
(till it happens to you)
Mean Life

Other Side
Ginny Ginny
No Free Cupcakes
Live Wire
Believe in Yourself

Joe Mixon: Guitar
 Roland GM-70
 Keys
 Blue's Harp
 Vocals

Jim Brekus: Bass
 Keys
 Vocals

Jeff Godown: Drums
 Keys
 Vocals

with;
Dave Smith: Soprano and Tenor Sax

Special Thanks:
Priscilla, Paul, The Roadies (K&L), Lisa,
Mike, Charlie, T. R. Communications,
Celle, and all our loyal fans!!

Recorded at Kearney Street Studio
 Allentown, PA

Mixed at Fastrack Recording Studios
 Denver, CO

Mixed by Wayne K. Gerbrandt

Mastered at Aardvark Record Mastering
 Denver, CO

Mastered by Paul Brekus

STARVIEW
92
WHTF-FM

4/25.13
DOUBLE DISC
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BEST OF THE BANDS



1987



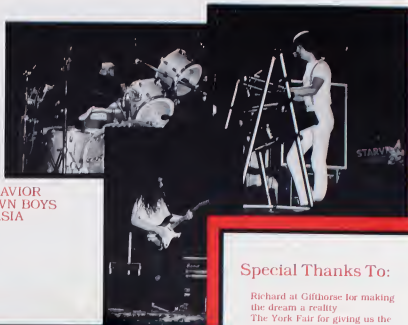
BEST OF THE BANDS

SIDE ONE

"ANOTHER WAY" - SIGNAL 21
 "MY IMAGINATION" - STRANGE BEHAVIOR
 "NOT ANYMORE" - TORO & THE LAWN BOYS
 "I'VE GOT A SECRET" - YOUTH IN ASIA

SIDE TWO

"HELLS GATES" - WRATH CHILD
 "I CAN'T WAIT" - CRY TOUGH
 "AN OLD COLD WAY" - BACK TALK
 "MADMAN" - HAUNT'Z



Special Thanks To:

Richard at Giffhouse for making the dream a reality
 The York Fair for giving us the opportunity to present the "Best of the Bands"
 The fine sponsors of the 1987 Best of the Bands Competition:
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 Bill Kennedy Epic Records
 Jim Inerst
 Dana "Boddy" Kinneman
 and finally, to all the bands who participated on the album and to all those who make music in Central Pa. You are all truly the "Best of the Bands"

During the late '70's and early '80's Starview 92.7 started a tradition by presenting the best of the local musicians on disc-known then as the homegrown albums. That tradition returns with the very first "Best of the Bands" albums. Featured are all the bands who performed at the 1987 Best of the Bands Competition at the Great York Interstate Fair in September. Nearly 4,000 enthusiastic fans packed the grandstand to witness eight of the best bands in central Pa. Battle it out in two categories to determine who indeed was the best of the bands. We hope you enjoy this album as much as all of us who were involved with the 1987 Best of the Bands.

The Starview Staff

Produced by: Richard Hower and Mike Oudayko
 Engineered by: Richard Hower at Giffhouse Recording Studios,
 5555 Allentown Blvd., Harrisburg November 1987 through February 1988.

THIS ALBUM IS DEDICATED TO TIM DRAYER.

BEST OF THE BANDS

WHTF-FM • 1360 COPENHAFFER RD. • YORK, PA 17404





PETER ★
HOLLESTELLE
★ **HOLLESTELLE**

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AS

PETER HOLLESTELLE

Seite 1

For No One (Lennon-McCartney)	3:37
Fever (Davenport-Cooley)	4:12
To Love Somebody (B. & M. Gibb)	3:35
A Place In The Sun (Wells-Miller)	2:34
You'll Have To Face The Music (Hollestelle-Sipestein)	2:16
Stonewall (Vermeulen)	5:19

Seite 2

Play With Fire (Loggier-Richard)	3:11
Never Been To Spain (Axtan)	3:45
That'll Be The Day (Vermeulen)	3:52
Lost Train To Clarksville (Track 476) (Boyce-Hart)	2:26
Turn Out The Lights (John & Johanna Hall)	4:41

Really I'm a professional musician and have worked for many years in Dutch recording studios and have also played in international groups such as the "Blizzards" and the "Flags". As a result of this I was involved in a number of international hits like "Bye, Bye, Baby", "It Happens Every Day", "Got To Get You Into My Life" etc.

I play piano and guitar.

Now I'm 28 and I think that's an age when I should try something on my own. So I've recorded a solo LP the music for which I have to a great extent arranged and played myself.

I was lucky. My Dutch record firm thought that what I had sung and played was so good that they released it not just in the Benelux countries but also internationally, in America, England, France, Italy and Germany.

Whether or not this is the start of an international career, I don't know. Anyway if it isn't... nothing will have been lost! At least I've got two pet cats at home and they love me above everything else. And they really don't care whether I'm famous or not!

Eigentlich bin ich Musiker, und viele Jahre habe ich in Studios in Holland und in internationalen Gruppen gespielt — z. B. mit den „Blizzards“ oder den „Flags“. Dabei kamen auch einige internationale Hits heraus, wie „Bye, Bye, Baby“, „It Happens Every Day“, „Got To Get You Into My Life“ usw.

Meine Instrumente, Klavier und Gitarre.

Jetzt bin ich 28, und das ist ein Alter, wo man einmal etwas alleine versuchen sollte. So begann ich mit den Aufnahmen meiner Solo-LP, deren Musik ich weitgehend selbst arrangierte und auch selbst spielte.

Ich hatte Glück. Meine holländische Schallplattenfirma fand das, was ich sang und spielte, so gut, daß sie es außer in Benelux auch international in USA, England, Frankreich, Italien und Deutschland veröffentlichte.

Ob dies der Anfang einer internationalen Karriere ist, weiß ich nicht. Aber wenn's nichts wird... auch kein Beinbruch! Ich habe zwei Katzen, die mich innig lieben. Und denen ist es völlig gleichgültig, ob ich erfolgreich bin oder nicht.

1 FLOODGATES

2 WITHOUT A TRACE

3 NOT THAT SERIOUS

4 FAST PLANES TO RIO

Mixed by J Robbins @ Magpie Cage Recording Studio,
Baltimore, MD

Mastered by Dan Coutant @ Sunroom Mastering

Layout by Honey Wagon Design Studios

All songs by Very Americans

2013 Songs In The Key of Marie (ASCAP)

115



ROCK
PAPER
RECORDS

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THE SOUTHERN WONDERS



Remember Me

Remember Me

THE SOUTHERN WONDERS

SIDE I (P/V 05967) A

1. Go To Jesus 5:13 (Lead: Doug Truesdale)
2. Time 2:50 (Lead: Michael Randolph)
3. There Goes My Everything 7:38 (Lead: Lewis McIlwaine)
4. You Must Be Born Again 3:07 (Lead: Lewis McIlwaine)

SIDE II (P/V 05967) B

5. I Want To Thank You Lord 3:18 (Lead: Willie Perry)
6. Seeking For Me 3:50 (Lead: Doug Truesdale)
7. Remember Me 3:41 (Lead: Doug Truesdale)
8. If The Lord Need Somebody 5:28 (Lead: Doug Truesdale)

All Songs Pub. by MARY HILL MUSIC (BMI) Except #3 & 4

THE SOUTHERN WONDERS

The Southern Wonders were organized 1942 under the management of the late Mr. Richard Coleman Sr. in the state of Virginia. Later he organized the Southern Wonders in Philadelphia, PA in 1952. That group at that time consisted of Lewis McIlwaine, Ed Massey, L.C. Davis, Robert Stinson, Scott and Richard Coleman Sr.

Since that time there has been a tremendous change in Personnel. The present group now consist of Lewis McIlwaine, Dub Truesdale, Willie Perry, John Scott, Michael Randolph, Andre Taylor, James Brown and Richard Coleman Jr. The Southern Wonders do well to represent some of the best of Philadelphia based gospel singing groups. They have dedicated their lives to serving God through their songs.

Personnel:

Lewis McIlwaine	Manager & Lead
Willie Perry	Assistant Manager & Tenor
Michael Randolph	Treasurer & Baritone
Dub Truesdale	Secretary & Lead
Richard Coleman	Tenor
Andre Taylor	Percussion
James Brown	Bassist
John Scott	Guitarist

We wish to thank everyone for their prayers and support.

For Engagements Contact:
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Philadelphia, PA 19140
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THE GERALD SISTERS
TREE OF LIFE



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THE GERALD SISTERS TREE OF LIFE

SIDE ONE

1. I've got a right to the Tree of Life 5:24
2. I don't have nobody to depend on 6:26
3. Hold on 2:45
4. Walking with Jesus 3:23

SIDE TWO

1. Let a go to church 2:06
2. Battle of Jericho 3:22
3. When the evening sun goes down 4:08
4. Jesus made me what I am 2:47

Glean-Pine Williams

Bass: Paul Peters

Drums: Brian Williams

Keyboards: Rev. Henry Griffin, D. Rex Hester, Gerald

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Engineered by James Griffin and Rev. Henry Griffin

Mixed at Arden by Larry Holt

For booking information, contact:

Betty Girard

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Mullins, SC 29574

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STEREO

DR 52085

ROULETTE



BIRDLAND SERIES

skin burns

roy burns

skin burns • roy burns

Now and then in this fast, furious and insanely wonderful world of ours we stop and are attracted by life's vast miracles. Of all the miracles the most outstanding of course is the human being. In this case, the miracle is Roy Burns and the marvel of his drumming. In this case, the world is attracted by his message which he communicates through his talent as a percussionist.

I met Roy Burns a decade or so ago in his hometown, Kansas City. Since that time Roy Burns has made great strides as a drummer. Today, he commands the respect of all musicians and has even gone on to gain recognition as the author of one of the finest texts ever published on the art of drumming. I have, since first meeting Roy, worked with him on a recital tour sponsored by the Rogers Drum Co. I know from first hand experience that his knowledge, love and interest, plus his masterful technique sets him in a class with all the great drummers of today.

Roy has already made his debut as a member of the great Benny Goodman organization and is currently appearing on the Merv Griffin television show. As for his future, we can be assured that Roy Burns will continue to create excitement and add his own unique rhythmic drive to our music.

SIDE A:

YOU ARE MY SUNSHINE — The intro is very clever both musically and drumming wise. The snare drum execution is clean and shows Roy's great technique. The arrangement is very musical.

CUTE — This showcases Roy Burns' tremendous flexibility. His effective "tap dance" rhythms are very expressive.

"AVALON" — The time here is excellent. This is my idea of how drums should be played on an up tempo, always playing for the soloist and then when it's the drums turn . . . wail. Piano and tenor very strong here and the bass really walks.

SWINGTIME — Roy blends beautifully with the other members of the rhythm section. His backing especially behind the tenor is highly effective.

LIVING TIME — Closed the first set with the same well executed inventiveness as Roy displays throughout.

SIDE B:

GYPSY IN MY SOUL — Notice here the clarity and the beats in the cymbal work. The rhythm section makes the feeling perfect.

JIVE AT FIVE — A solid tempo for an old Basie tune. There is togetherness here and everyone knows just what's going on. This kind of swing will never die.

TAKE ME OUT TO THE BALL GAME — The foot work and hand technique here is better perfect, Class A. He has complete control and command at all times. I should like to mention too the wonderful work of the rest of the group. The expression and taste is throughout of the highest caliber.

A final word about Mr. Burns. He is young, full of verve and ambition and he certainly deserves kudos for his efforts to date. My hat is off to . . . ROY BURNS.

— LOUIS BELLSON

Produced by Sonny Lester

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ROULETTE BIRDLAND (SR 52087)



CANDIDO
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ROULETTE BIRDLAND (SR 52078)



PEARL BAILEY & LOUIS BELLSON
HAPPY SOUNDS
ROULETTE (SR 35187)



MONDAY NIGHT AT BIRDLAND (VOL. 1)
ROULETTE BIRDLAND (SR 52015)

JIMMY SMITH

BLUE NOTE 1563

at the organ
PLAYS
PRETTY
JUST
FOR
YOU

STEREO

BLUE NOTE

WOLFF JANINER



JIMMY SMITH

PLAYS PRETTY JUST FOR YOU

JIMMY SMITH, organ; EDDIE McFADDEN, guitar; DONALD BAILEY, drums.

THE NEARNESS OF YOU THE JITTERBUG WALTZ EAST OF THE SUN AUTUMN IN NEW YORK

If you are one of the increasing legions of presold Jimmy Smith fan—one of those convulsed by his first album, converted by his second and convinced by his third—there is no need to inform you that this is the young man who gave new modern jazz dimensions to the Hammond organ. There is a need, though, to advise you in advance that in this new set Jimmy has something to offer that is enticingly different from anything preceding it in his consistently successful series of Blue Note LPs.

The title tells the story—"Jimmy Smith Plays Pretty Just For You." In this LP, instead of an assortment of original and standard instrumental, Jimmy has chosen for his vehicles a set of melodies that were all, at one time or another, familiar to the great American public.

The Nearness Of You is a Hoagy Carmichael melody first published in 1939. The 29 versions in my collection have a scope that indicates the breadth of its appeal, to everyone from Louis Armstrong to Bud Shank. After an introduction that employs an attractive pedal-point effect, Jimmy moves into a slow and tonally interesting treatment of the melody. Throughout this album, incidentally, you will notice how expertly he manages to vary the mood, through the use of certain steps and through variation between chordal and horizontal styles. There is also on this one a guitar solo by Eddie McFadden, who joined the Smith Trio in January of 1957 and with whom some of you no doubt met on a Date With Jimmy Smith (Blue Note 1547, 1548).

The Jitterbug Waltz was composed by Fats Waller and recorded on his penultimate session for Victor in March 1942; since then it has been selected spontaneously by numerous other jazz artists, though its original success was limited and, unlike the other items in this set, it never became a big popular song hit. Basically the tune, in descending clusters of thirds, does not swing and depends entirely on its melodic and harmonic charm; however, Jimmy plays it with more dynamic contrast than he did Fats himself on the opening chorus and offers some swelling variations on the melody in his second. Drummer Donald Bailey maintains a four-four technique for the most part, as a result there is an accent on 1 and 3 in the odd-numbered measures and on 2 in the even-numbered measures.

East of the Sun (West of the Moon) is another melody that has been in constant jazz demand. Its lovely mood was composed by Brooks Brown, who died tragically young in 1937 at the age of 24; originally it was in one of the shows for which he wrote the music at Princeton, in 1935. Jimmy takes it at medium-bright tempo, belting out the melody first in chords, syncopating gliss in the second chorus with some interesting wire-brush double accents on the first beat of each measure. At the fourth chorus McFadden takes over for a couple before Jimmy brings back the melody. This track is a fine example of Jimmy's and Eddie's ability to respect the original melodic and/or harmonic basis while investing the performance with the unmistakable stamp of their own personalities.

Autumn in New York (1934) is one of the many popular hits written by Vladimir Dukelsky (Vernon Duke), whose dual life as classical composer and Tin Ality titan has rendered him unique. Jimmy plays it with almost solemn majesty in the

opening chorus; Eddie has a conservatively playful interlude, and Jimmy takes it out in a manner that makes you wonder whether you will ever get to hear the Mighty Paramount Organ played like this, for there is just enough of the grandiose apparatus, fused with just enough of the underlying jazz feeling, to achieve an old and rarely-faund blending of styles.

Penthouse Serenade (When We're Alone) represents the collaboration of a native Londoner (Val Burton) and a New Yorker (Will Jason) in one of the big hits of 1931. Jimmy syncopates the melody while Bailey applies a gentle brushes-on-cymbals beat accenting 1 and 3. McFadden uses the lower reaches of his guitar for some introspective thoughts in the second chorus, he ad libs more freely in the third. The fourth and fifth choruses have Jimmy making fine-line use of tremolo effects to bring a calmly swinging performance to a pleasant finale.

The Very Thought of You is the work of another British import, Roy (Cherwell) Noble, penned in 1924. It's an example of the utmost in melodic simplicity (every note is in the diatonic scale of the original key) reinforced by a sturdy harmonic substructure. McFadden introduces the melody, ad libbing slightly and gently. On the second chorus Jimmy scatters short phrases intriguingly through the first eight measures, rising to a fine crescendo at measures 15-16, then settling back into a mood of comparative serenity most of the rest of the way.

Get Started is, of course, another famous vintage Duke standard, one that appealed first to trumpet players (because of the famous Bunny Berigan version cut soon after its publication in 1935) and later to every singer and jazzman. Jimmy plays a single-note melodic line in the mid-range, rather but starts ad libbing pretty early in the game this time; the tempo is slow without ever seeming lethargic, and there are some pretty wild melodic patterns established. Guitar has a subdued 16 measures, Jimmy states out chords for its final release, after which there is a return to the mood of the opening, leading into a grandiose ending.

Old Devil Moon, by Yip Harburg, published in 1946 as part of the score of Finian's Rainbow, appealed immediately to jazzmen because of its surprise half-tone rise of key in measures 3 and 6. A Latin groove is set in the introduction; the tempo is bright. Eddie again takes off effectively on the second chorus, Donald Bailey kicks and accents most effectively, and Jimmy, one more hardly ad, never stops cooking.

A few moments ago I implied that you are probably a presold Jimmy Smith fan. What is important and valuable about this LP, however, is the fact that you may not be. Perhaps you were attracted by the idea that Jimmy Smith is playing these melodies pretty, just for you, and thus this is your introduction to an extraordinary young talent. So, if this is your first meeting with the Jimmy Smith Trio, all I need add is—welcome to the club!

—LEONARD FEATHER

Photo by FRANCIS WOLF

Cover Design by TON HANNAN
Recording by RUDY VAN GELDER

Users of Wide Range equipment should adjust their controls to RIAA curve.

PENTHOUSE SERENADE THE VERY THOUGHT OF YOU I CAN'T GET STARTED OLD DEVIL MOON

OTHER BLUE NOTE RECORDS BY JIMMY SMITH
YOU WILL ENJOY:

BLP 1512 JIMMY SMITH TRIO

The Way You Look Tonight, You Get 'Cha, Midnight Sun, Lady Be Good, The High and the Mighty, But Not Far Me, The Preacher, Tenderly, Jay.

BLP 1514 JIMMY SMITH TRIO

The Champ, Bayou, Deep Purple, Moonlight in Vermont, Ready 'N Able, Turquoise, Subsis.

BLP 1525 JIMMY SMITH TRIO

Judo Mamba, Willow Weep Far Me, Lover Come Back To Me, Well You Needn't, Fiddler! The Minors, Autumn Leaves, I Cover The Waterfront.

BLP 1528 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL Vol. 1.

Sweet Georgia Brown, Where Or When, The New Preacher, Rosetta.

BLP 1529 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL Vol. 2.

Caravan, Love Is A Many Splendored Thing, Get Happy, It's All Right With Me.

BLP 1547 A DATE WITH JIMMY SMITH, Vol. 1. with Donald Byrd, Lou Donaldson, Hank Mobley, Eddie McFadden, Art Blakey, Donato Bailey.

Falling In Love With Love, How High The Moon, Funk's Oats.

BLP 1548 A DATE WITH JIMMY SMITH, Vol. 2.

I Let A Song Go Out Of My Heart, I'm Getting Sentimental Over You, Groovy Date.

BLP 1551 JIMMY SMITH with Lou Donaldson, Kenny Burrell, Art Blakey.

Summertime, There's A Small Hotel, All Day Long, Yardbird Suite.

BLP 1552 JIMMY SMITH with Lou Donaldson, Kenny Burrell, Eddie McFadden, Art Blakey, Donato Bailey.

Plum Nellie, Billie's Bounce, The Duel, Buns A Plenty.



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HEREDITH... ANOTHER TIME

All Of Us In It Together
Aren't You Glad You're You
It's So Peaceful In The Country
Rain Rain (Don't Go Way)
Dear Dix
Lazy Afternoon
Where'd The Child I Used To Hold
Love Is A Simple Thing
You Are There

While We're Young
Small Day Tomorrow
A Child Is Born
The Piano Player (A Thousand And One Saloons)
Some Day My Prince Will Come
Such A Lonely Cup Am I
Wheels And Dealers
I Was Down All Right
Skylark

Songs by

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JOHNNY MERCER
HOAGY CARPACHIEL

Something insistently strong about this record reveals complete dedication. The more you listen to it, the more you can become drawn into its vortex of spirit, and I have listened to it 60 to 70 times and it simply stays crisp, fresh and savory. It just grows on you! Others have also happily reported this subtle intoxication, but without clear reasoning. It just happens!

In a related context, Meredith d'Ambrosio's music has tugged new ears. Namely, when ever I have acquired one of her songs, from her album "Lost In His Arms" and played it on KJAZ radio during the past six months, listeners have asked to express enthusiasm or to request more. Inquiries about who she is, when she can be seen and heard and what else she has recorded have been other effects.

Boston - her birthplace, has also been her professional center for twenty odd years, singing mainly in her home estate, e.g., Copley Plaza in near town to one of her main stays. However, she is certain to be in a variety of places in the near future since the word about her is spreading with acceleration.

Born by parents in the entertainment profession, Meredith was given a piano and started singing at age six. Records by Ella Fitzgerald and Billie Holiday were among a collection of jazz records lying around the house.

Very early on, a deepening interest and knowledge in jazz was intensified by access to two of her earliest influential jazz influences, Duke Ellington and Charlie Parker. She was the "jazz priest" of Boston University. "As I heard songs I liked, I jotted them down." Today her song repertoire exceeds 2000.

Meredith says she is more of a singer than a pianist and never had formal lessons. "On piano, she was initially turned on by Horace Silver's work. Art Tatum and Bill Evans were sources of interest. Along the way, she learned by discovering the chords they played."

With her transparent integrity and impeccable taste in music, it is no surprise that her songs, unnumbered by commercial compromise, Her priority lies in telling the story in singing a song, and telling a story well you must be a convincing thespian. Meredith is elegantly able to project a song's meaning by getting inside of it, translating the words on a page into one of illumination.

Every word and line is enlivened with warm, expressive familiarity and shading. The words, just pop, ooz, swoon or flow out, appropriate to interpretative intensity and subtlety. Ladyfinger and It's So Peaceful In The Country are my favorite examples of this quality. Or did how she sings the word "lost" in Downside - it sounds amazingly like the voice of a real loon, ornithologically speaking.

Meredith's voice is indeed an unusual interesting voice imbedded in jazz tradition, recalling

nuances of Anita O'Day and Irene Kral among others. At the mention of the late Ms. Kral, who was likewise a magnificent interpreter, Meredith said, "Oh yes, exactly! She's wonderful! We have very low significant two have the same range." The shadow of Kral, however, is kept at a respectful distance even though Meredith said she has only sung along the way.

The appealing program of songs on the album reflects her meticulous choice making, beginning with the title song. The first of the attractive selection All Of Us In It Together, there are seven songs identified with Alec Wilder, either by lyrics music or both. It is particularly strange because magically, I was allowed to introduce some of these things through people I met who had every thing to do with Alec. For the last year and half I've felt surrounded by Alec and he was used to send him my first album as people were sure he would enjoy its affinity to his music. I was very unhappy that he died as I had wanted to meet him. Also I wanted to say something about him in singing his songs, although not recording just his songs alone. I also love Dave Frishberg's, Body and the rest. Her own tune, The Piano Player is an attractive gem.

Alec's lyrics to Thad Jones' beautiful A Child Is Born put me into another world when it was one work of art. I knew this man had to be very, very sensitive!

Wilder died in December, 1960. Through his life he placed a strong emphasis on the things: music, young children and nature. The songs herein are right in line with these values. I think I could have told her to stop so promptly as Wilder's bonds with the pristine character of the natural environment and with childhood are singularly warm and extra-perceptive.

Her songs, with melodic line, it is blithe, some of melody and infectious of rhythm. Especially enjoyable is the unforced, unharmed beauty of Meredith's singing in Christopher Nelson's she can juxtapose varying moods. Marvellous! Meredith d'Ambrosio said "Lyrics are really important, but if the tune isn't right, there's no magic in it." In this album we have both ingredients plus Meredith's magic - the perfect blend.

-HERB WONG
Jazz Times and
KJAZ Radio San Francisco

CREDITS

Produced by Springfield Music and Publishing Co. Inc.
Recorded by Mike D'Amico
Photograph by Phyllis Marie Stewart
Cover design and calligraphy by Meredith d'Ambrosio
Executive Producer in Christopher Nelson's Season Hill home on his beautiful Grottoen concert ground. Special thanks to Carl Olson, and Jane Norton, Chris and Cindy Johnson, Ron Hurston, Ronald Powers and Bob Zarembkatt

Ron Lichtenstein
Another Mile



THE ORIGINAL SOUND TRACK ALBUM



METRO GOLDWYN MAYER PRESENTS
DAVID O. SELZNICK'S
PRODUCTION OF MARGARET MITCHELL'S

"GONE WITH THE WIND"

MUSIC COMPOSED AND CONDUCTED BY MAX STEINER



© 1954 Metro-Goldwyn-Mayer Inc. Printed in U.S.A.

This MGM limited edition contains the official 32 page illustrated program of color photographs and text.



MGM
RECORDS

1E-10 ST

An Original Sound Track Recording From The MGM Film

Kismet

Fate • Not Since Nineveh
Baubles, Bangles And Beads
Stranger In Paradise • Gesticulate
Night Of My Nights • Bored • The Olive Tree
This Is My Beloved • Sands Of Time



MUSIC BY ALFRED NEWMAN

© 1955 Metro-Goldwyn-Mayer, Inc. Printed in U.S.A.



An Original Sound Track Recording From The
MGM Cinemascope Film

KISMET

side one

1. **Fate**
Howard Keel
2. **Not Since Nineveh**
Dolores Gray
3. **Baubles, Bangles And Beeds**
Ann Blyth
4. **Stranger In Paradise**
Ann Blyth & Vic Damone
5. **Busticutele**
Howard Keel

MGM Studio Orchestra & Chorus
conducted by Andre Previn

M. A. R. Coordinator: Inv. Stimler

Director of Engineering: Val Valentin

The romantic and Arabian Nights styled plot of *Kismet* has enthralled audiences since it was first produced as a drama in 1911. More luster was added to it in 1953 when Robert Wright and George Forrest gave it a musical setting by adapting the music of Alexander Borodin for a Broadway stage production that became an immediate hit. And still more magical luster was brought to it when M-G-M transferred it into a lavish movie musical in color and Cinemascope starring Howard Keel, Ann Blyth, Dolores Gray and Vic Damone.

Kismet, in its musical form, was a natural for a film adaptation because it had all the ingredients necessary for success: exciting music, dynamic stars and a screen full of color and action. It is to the credit of the music's adapters, the aforementioned stars, as well as Andre Previn and Jeff Alexander, who supervised the musical segments of the film, that nothing is lost in this original soundtrack recording.

The composers, also, have managed to turn out several tunes that have made an important mark on America's popular music scene. Listen to Howard Keel, Ann Blyth and Vic Damone sing *This Is My Beloved*, or Ann Blyth and Vic Damone's duet *Stranger In Paradise*, or Ann Blyth's solo of *Baubles, Bangles and Beeds*, or Dolores Gray's *Not Since Nineveh*, to cite just a few of the numbers in this glamorous score. You'll see that from such material and such singers, long-lasting and ever-appealing songs are made.

Mike Gross

MGM Presents

in Cinemascope

KISMET

Starring

HOWARD KEEL - ANN BLYTH - DOLORES GRAY - VIC DAMONE

with MONTY WOOLLEY - SEBASTIAN CABOT - Screen Play by CHARLES LEEDER and LUTHER DAVIS

Adapted from the Musical Play "KISMET" - Book by CHARLES LEEDER and LUTHER DAVIS

Founded on "KISMET" by EDWARD KROEBER - Music and Lyrics by ROBERT WRIGHT and GEORGE FORREST

Music Adapted from Themes of ALEXANDER BORODIN - Photographed in EASTMAN COLOR

Directed by VINCENTE MINNELLI - Produced by ARTHUR FREED - A Metro-Goldwyn Mayer Picture

METRO'S EXCITING WORLD OF MUSIC!



M/MS-500



M/MS-501



M/MS-502



M/MS-505



M/MS-507



M/MS-509



M/MS-510



M/MS-517



M/MS-519



M/MS-520



M/MS-521



M/MS-522



M/MS-523



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M/MS-527



M/MS-528



M/MS-529



M/MS-530



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

FORD DEALERS' FILM SERVICE



CARE OF YOUR SLIDE FILM PROJECTOR

The following rules should be observed in the care of your slide film projector:

- (1) Be sure to check voltage of available current before connecting the machine (110 volt, AC, 50-60 cycles).
- (2) Be sure that film is rolled with dull side out, and with first picture on the outside.
- (3) Clean lenses regularly.
- (4) Change needles frequently.



SERVICE

Should service be necessary, any local radio repair shop can usually service a slide film projector adequately. If for any reason repairs cannot be made quickly and easily, return the complete unit to the manufacturer.

VACATION BY TRUCK



Summer Time! Vacation Time! What are you planning to do? Where are you planning to be? And will your budget stand the added strain of two weeks at the beach, or at the mountains, or on the open road?

Stake yourself to the best vacation you've ever had with the added commissions which

result from the sale of trucks and commercial cars. This film takes the "mystery" out of truck selling—shows you how you can "Vacation By Truck."

(The Ford Motor Company, whose policy is one of continuous improvement, reserves the right to change specifications, design or prices without incurring obligation.)



VOL. 58
X 5

4/3005
2/2/100

27/37
6/137-



VOL. 60
T 5



VOL. 60
T 7



TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 1

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

Band 1: "Attitude"

Band 2: "Wholesaling"

SIDE 2

"Appraisal"



TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 2

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

"Appearance Reconditioning"

SIDE 2

Band 1: "Display"

**Band 2: "Balanced
Inventory"**

Band 3: "Pricing"



*** A recording only.**

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 3

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

Band 1: "Advertising"

**Band 2: "Sales Direction
and Solicitation"**

SIDE 2

Band 1: "Finance Selling"

Band 2: "Public Relations"



PRESENTING the PRODUCT

*Recorded Field Reports on successful methods of
Product Presentation
as practiced by top-profit salesmen covering:*

BAND 1-Getting into the Presentation

BAND 2-Making the Presentation

BAND 3-Making the Presentation Stick

BAND 4-What Competition is Doing

*** A Recording Only.**





Successful salesmen from across the country tell... "HOW THEY SELL WHAT THEY'VE GOT"

Specific techniques for selling specific units

* **A recording only**

The opinions and techniques recorded here are those of the men who made these statements and not necessarily those of Ford Division of Ford Motor Company nor of Wilding-Henderson, Incorporated.

NOTE:

The sound of a "beep" occurs at places throughout this record. You may wish to stop the record each time the beep sounds and discuss the point which had just been made.





"SUSPECT...or PROSPECT"

What Top Profit Salesmen
do about Qualifying...
The methods they employ
to save time, avoid
mistakes and build more
gross into the deal.

* *A Black and White Slidefilm*





"WRITING PROFITABLE DEALS"

SIDE 3: "Working the Customer for Profit"

SIDE 4: "Selling Finance and Insurance"

SUCCESSFUL SALESMEN TELL HOW TO GO FROM THE INITIAL DEAL TO A
FINAL ORDER WITH A GOOD PROFIT BY WORKING THE CUSTOMER... AND
BY SELLING FINANCE AND INSURANCE.

* *A Recording Only*



The statements made on this record do not necessarily reflect the views
of Ford Division, Ford Motor Company, nor of Wilding-Henderson, Inc.

"WRITING PROFITABLE DEALS"

SIDE 1: "The Order Form as a Guide to Trading"

SIDE 2: "Setting the Stage for Profit"

SUCCESSFUL SALESMEN TELL WHY AND HOW THEY USE THE ORDER FORM AND CREDIT STATEMENT TO GUIDE THEIR TRADING, TO HELP WRITE MORE PROFITABLE DEALS, AND TO MAKE LASTING CUSTOMERS OUT OF EVERY BUYER — INCLUDING SPECIFICS ABOUT WHAT UNIT TO BASE THE INITIAL DEAL ON . . . AND WHERE TO START THE PRICE TRADING .

* *A Recording Only*



The statements made on this record do not necessarily reflect the views of Ford Division, Ford Motor Company, nor of Wilding-Henderson, Inc.





EAT A PEACH

DEDICATED TO A BROTHER

Side One

1. Ain't Wastin' Time No More"

Gregory L. Allman—No Exit Music Co., Inc., BMI

GREGG ALLMAN, Vocal, Piano and Organ

DICKY BETTS, Slide and Lead Guitars

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums and Percussion

JAI JOHANNY JOHANSON, Drums and Congas

2. Les Brers in A Minor"

Dicky Betts—No Exit Music Co., Inc., BMI

DICKY BETTS, Lead Guitar and Monkey Skulls

GREGG ALLMAN, Organ

BUTCH TRUCKS, Drums, Tympani, Gong and Vibes

BERRY OAKLEY, Bass

JAI JOHANNY JOHANSON, Drums and Congas

3. Melissa"

Gregory L. Allman—No Exit Music Co., Inc./Sherlyn BMI

GREGG ALLMAN, Vocal, Acoustic Guitar, Piano and Organ

BERRY OAKLEY, Bass

DICKY BETTS, Lead Guitar

BUTCH TRUCKS, Drums

JAI JOHANNY JOHANSON, Drums

Side Two

1. Mountain Jam"

D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/

B. Oakley/B. Trucks—No Exit Music Co., Inc./

Theme from FIRST THERE IS A MOUNTAIN,

Peer International, BMI

DUANE ALLMAN, Slide and Lead Guitar

GREGG ALLMAN, Organ

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums and Tympani

JAI JOHANNY JOHANSON, Drums

Side Three

1. One Way Out"

Sonny Ray Williamson—Arc Music, BMI

GREGG ALLMAN, Vocal and Electric Piano

DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums

JAI JOHANNY JOHANSON, Drums

2. Trouble No More"

McKinley Morganfield—Arc Music, BMI

GREGG ALLMAN, Vocal and Organ

DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

JAI JOHANNY JOHANSON, Drums

BUTCH TRUCKS, Drums

3. Stand Back"

Gregory L. Allman/Raymond Oakley—No Exit Music Co., Inc., BMI

GREGG ALLMAN, Vocal, Organ and Electric Piano

DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

JAI JOHANNY JOHANSON, Drums and Congas

BERRY OAKLEY, Bass

4. Blue Sky"

Dicky Betts—No Exit Music Co., Inc., BMI

DICKY BETTS, Lead Vocal and Lead Guitar

DUANE ALLMAN, Lead and Acoustic Guitar

BERRY OAKLEY, Bass

GREGG ALLMAN, Vocal, Organ and Electric Piano

BUTCH TRUCKS, Drums and Tambourine

JAI JOHANNY JOHANSON, Drums

5. Little Martha"

Duane Allman—No Exit Music Co., Inc., BMI

DUANE ALLMAN, Acoustic Guitar

DICKY BETTS, Acoustic Guitar

Side Four

1. Mountain Jam Cont'd.

D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/

B. Oakley/B. Trucks—No Exit Music Co., Inc./

Theme from FIRST THERE IS A MOUNTAIN,

Peer International, BMI

Recorded Live at Fillmore East, N.Y., N.Y., by Special Arrangement with Bill Graham
Remote Recording by Location Recorders • Engineers: Warren Burton, Leroy Dohlfstrom

*Recorded at Criteria Studios, Miami, Fla. • Engineers: Hencie Albert and Knu Albert

Special thanks to Johnny Sandlin

All Arrangements by the Allman Brothers Band

Produced by Tom Dowd by Special Arrangement with Phil Walden and Associates, Inc.

Album Design and Illustrations by Jim Flournoy Holmes and

B. David Pascoe/Vander Graphics

Special Thanks to — Albig

The Allman Brothers Band Personnel are: Road Manager, Willie Perkins

Equipment and Stage—Kim Payne, Joe Dan Petty, Red Dog

Sound Engineering—Mike Calabun, Turkeys, Tuffy





**BILL
BYRON**

**BERMUDA
ISLAND
SPIRIT**

INCLUDES: BERMUDA BIRDS, TREE FROGS, WHALES & GOMBEYS

Bermuda Is Another World, Montreal, The Last Farewell, St. Michael's Mount
Run Outside, You Used To Be A Rolling Stone, Yellow Bird,
On Christmas Eve, Fly Spirit Fly, Laugh At The Way That You Are,
Goodbye Bermuda Goodbye, Harvest Of The Whales, Red Sails In The Sunset

PRESENTING THE
CARLTON REESE SINGERS
in
"PASS GOD'S LOVE ON"



About The Singers

And Director . . .

The Carlton Reese singers are dedicated to spreading God's message through song. The group has existed for approximately twelve years and is well respected for their contribution given to lift the hearts of men all over the country, telling them that God lives and is ever shining in the soul of everyone. The singers are versatile and believe that God can do anything but fail and they share God with every one they meet. They tour various sections of the country annually.

Carlton Reese is a song writer, arranger and composer of a variety of compositions which have been rated superior by many. He not only writes but is a humanitarian. People are amazed at the unique talent of Reese. He is chairman of the in-service program for Junior High Social Studies in Shelby County and is a very efficient instructor. The entire Reese family is known in Birmingham and abroad for its natural and trained talent.

It is indeed a pleasure to present a truly creative and multitalented group, they constitute the real thing on this album with gospel music. Sit and relax as God works through them for you and others.

SIDE I

- "PASS GOD'S LOVE ON" Arr. Reese
 Jean Parker, Lead 4:22
- "FILL MY CUP" Arr. Reese
 Eugenia Reynolds, Soloist 2:45
- "TRY JESUS" Arr. Reese
 Carlton Reese, Lead
- "IF I CAN HELP SOMEBODY" Arr. Robinson
 Sandra Robir 1st 5:30
- "A CHARGE TO KEEPIAVE" Arr. Hendricks
 Joe Hendricks, Soloist 4:50
- "SURELY GOD IS ABLE" Angelic, Reese
 Gloria Fikes and Laundry Cameron, Lead 3:50



SIDE II

- "BECAUSE HE LIVES" Arr. Reese
 Amos Webber, Soloist 5:45
- "IF YOU JUST HOLD OUT TILL TOMORROW" Traditional
 Ilean Henry, Lead
- "GOD KNOWS ALL ABOUT ME" Traditional
 Jean Whitlow and Sandra Robinson, Soloist 4:30
- "I'VE GOT JOY LIKE A RIVER" Traditional
 Hattie Gaines, Lead 3:30
- "I KNOW WHO HOLDS TOMORROW" Back Home
 Carlton Reese, Soloist 3:20

Director and Manager: Carlton Reese 1106 4 Court, West, Birmingham, Alabama 35204
 Business Managers: Rudolph Bailey (205) 328-8268
 Coordinator: Lena Robinson (205) 251-8491
 Music Staff: Carlton Reese, George McCall, Sandra Robinson, Amos Webber, Rudolph Bailey, Ilean Henry, Gloria Fikes, Jean Parker, Laundry Cameron and Alonzo Cunningham
 Organ and Piano: Josh Fikes, Brenda Banks and Carlton Reese; Sylvesta Aislin, Cannelmore
 Drums: Cleveland Smith—Bass Guitar: Debat Smith—Banjo Player: Level Jenkins
 Photographer: Joseph Recorded By: Boutwell Recording Studio, Birmingham, Alabama



DEDICATED TO
 DEACON WILLIE MCKINSTRY
 Deacon Willie McKinstry, a man of
 inspiration to all of us for his love,
 humanity and is remembered in our
 musical services of praise and group
 song. Alonzo and Ilean Henry give
 special tribute to him and his wife
 Gertrude.



IN HONOR OF
 REV. DR. M. THEODORE BENNETT
 BELOVED

Mr. Theodore Bennett Beeth, was
 loved by many who knew him. He
 was a leader in making his own
 people shall long be remembered in a
 devoted brother, friend and his com-
 panion to his fellowman. He was a
 great man.



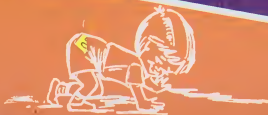
IN HONOR OF
 MRS. MABLE MCCALL

Mrs. Mable McCall, a devoted, kind,
 and the world still speaks for her
 through her devotion to the Carlton
 Reese singers. Her love shall long
 be remembered.

Pre-school Fitness

Melody
House
Recordings
MH-61

HAMMETT'S



Preschool Fitness



33 1/3 RPM L.P. Custom pressed in USA
Custom pressed using high quality vinyl
for total excellence.

MH - 61



PRE-SCHOOL FITNESS is a unique recording, produced with the very young in mind. The album is filled with sound effects through and through. Children will be walking like a gorilla through an African jungle with the sound of tropical birds, African tom toms and of course the great gorilla. They will be jumping like Funny Frog with the feel that they are actually in a pond setting. The activities and exercises are each fun and exciting. No classroom should be without this fantastic album!

SIDE ONE

JUMBO ELEPHANT Children will imitate an elephant walking through a jungle with the sounds of tropical birds and elephants swooping included. Bend the trunk of the body forward, use an arm for the elephant's trunk and take wide head steps like an elephant. This exercise will strengthen the back, leg, arm and foot muscles and help hand coordination.

SILLY RABBIT Stand straight, raise up on toes, put hands behind head making three like rabbit ears, wiggle the nose and hop like a silly rabbit. The activity strengthens the leg and back muscles.

TIGHTROPE WALKER Draw a line on the floor with chalk, or use a tape measure to draw a line on the floor without losing your balance. Put your arms out sideways and move them from left to the other, and keep your knee from turning inward. Be careful and do not step off of the line or you will be falling off. This is good for a beautiful walk and the development of a good sense of balance.

BREATHE DEEP Stand up straight with your arms above your head, and take a deep breath. Now bend your knees, let your head and arms drop forward and blow out the air.

HELICOPTER TWIRL Stand with legs together, arms out sideways a foot from the shoulders. Keep the arms stiff and a foot from one side to the other. Twist around and move up and down on your toes imitating a helicopter to the actual sound of a helicopter in flight. Used to strengthen back, arm leg and feet muscles.

GORILLA WALK To begin walk by tapping the feet forward, and if you would like to group a group, placing the weight on the outer edge of the feet and turning in on toes. To exercise strengthens the muscles in the soles of the feet, when done on toes.

LISTENING SOLDIER Keep your body rigidly erect with your hands to your sides and march using your knees high, but keeping your back straight. This song is to teach marching, listening, good posture, and to walk erect.

* BREATHE DEEP

FUNNY FROG A frog jumps by squatting on the ground with its legs bent under it, then suddenly jumps into the air, spreading its legs wide, then falls back into its squatting position. Jump like Funny Frog. All muscles, particularly the leg muscles are engaged in this exercise.

PONY RIDE Imitate a pony as it walks, then and then suddenly breaks into a run. The leg muscles are strengthened and the child develops a sense of timing and pace.

* BREATHE DEEP

SIDE TWO

SWAYING WILLOWS Put your legs apart, raise your arms above your head to imitate willows. Now sway from side to side like a tree swaying in the breeze. An exercise for the arms, back and abdomen.

MOUNTAINEER This exercise uses a different activity to the same activity and music played through. The activities include climbing, swimming, rowing and wading by using, engaging all muscles.

* BREATHE DEEP

CATCH A FIREFLY An exercise to strengthen the grip. Open your hands wide and then close them very fast. Repeat several times.

ROWING Set down in your chair and cross your legs. Use your arms as your oars and row backward and forward. Watch out and sit up straight. Strengthens back, arm and shoulder muscles. Children may stand facing behind chair, and row swinging arms up and down.

* BREATHE DEEP

CUTTING WOOD With your legs spread apart, imagine you have an axe in your hand. Swing your arms up high and then swing them down, and let the leg as hard as you can. Trains arm and abdominal muscles.

THE EXERCISE YAG Kneel down, sit on your heels, stick out your stomach as far as possible and then bend your knees as far as possible. Then stand up and push your arms in and out.

Used to strengthen the abdominal and arm muscles and to improve posture.

BOOGIE WOOGIE BEAR A fun exercise with the cornmeal balls as "barn animals" at a variety. Stretch the floor, using your feet against on the recording. Aerobic exercise and a great burning tool.

* BREATHE DEEP

PAM TIMS received her music education from the University of Oklahoma and Oklahoma State University. Her writing and singing are new and exciting and loved by children of all ages. An album produced by Pam is sure to brighten up a child's day as well as to provide an excellent vehicle for Physical Fitness. Because of her finesse and talent, she is in demand to conduct workshops and may be contacted through Melody House Publishing Company.

SIDE I

JUMBO ELEPHANT
SILLY RABBIT
TIGHTROPE WALKER
BREATHE DEEP
HELICOPTER TWIRL
GORILLA WALK
LISTENING SOLDIER
BREATHE DEEP
FUNNY FROG
PONY RIDE
BREATHE DEEP

SIDE II

SWAYING WILLOWS
MOUNTAINEER
BREATHE DEEP
CATCH A FIREFLY
ROWING
BREATHE DEEP
CUTTING WOOD
THE EXERCISE YAG
BOOGIE WOOGIE BEAR
BREATHE DEEP

Credits

Musical Director & Composer: Pam Tims
Produced & Engineered by: David Powell
Narration by: Mike Parker
Piano, Organ & Synthesizer: David Powell
Bass: Maurice Love
Drums: Wes Holland
Acoustical Guitar: Rick White
Vocal: Pam Tims
Recorded at Producers Workshop,
Oklahoma City, Okla.



Melody House Publishing Co.

819 N. W. 92nd • Oklahoma City, OK 73114

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THE SALEM TRAVELERS
OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life



“COME AND GO WITH ME TO MY FATHER'S HOUSE.”



CHESTER FEEEMSTER & ROBERT DIXON

SIDE A:

- 1) **Let Jesus Come Into Your Life**
(Lead: R. Dixon, C. Feemster)
- 2) **I'm So Glad**
(Lead: C. Feemster)
- 3) **Don't Disappoint The Lord**
(Lead: R. Dixon)
- 4) **Thank You Lord**
(Lead: R. Dixon, S. Honchett, C. Feemster)

SIDE B:

- 1) **Hungry Child**
(Lead: C. Feemster)
- 2) **God Makes It Possible**
(Lead: S. Honchett, C. Feemster)
- 3) **As For Me And My House**
- 4) **New Highway**
(Lead: R. Dixon)

MUSICIANS:

Drums: Greg "BoBo" Harris & Clifton Clay
Bass: Lester Lands, Michael Newman & Jesse McDaniel
Guitar: Michael Newman, Bill Ford & Lester Lands
Keyboards: Jesse McDaniel & Paul Smith
Percussion: "BoBo"

SINGERS:

TWS Choir

PRODUCED BY: Salem Travelers and TWS

Special thanks to TOGETHER

ASSOCIATE PRODUCERS: HALWIN PRODUCTIONS

Album Cover Design: Willie Riley/L.J. McBee

Album Photography: Willie Riley

Recorded at Woodland Sound Studios, Nashville, Tennessee

**NASHBORO
RECORDS**

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128 6th AVENUE SOUTH
NASHVILLE, TENNESSEE

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NASHBORO 7272

THE SALEM TRAVELERS

OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life

The rich, Soulful and highly Spiritual Sound of the Salem Travelers originated in Chicago. This sound is still very present on this new album. Unchanging like rare wine, but getting better with the times, the Soulful Salem Travelers continue to thrill their many fans and glorify the Lord; for they are very mindful of the fact that the Lord commanded us to "make a joyful noise unto the Lord" Psalms 100:1.

This album, "Let Jesus Come Into Your Life," is a call by the talented Salem Travelers to christian discipleship. The beautiful and inspiring words to the songs on this album offer hope to the wayward sinner and help for the backslider. The Salems as they are sometimes called, were founded over 20 years ago in Chicago at the Salem Baptist Church by lead singer Chester Feemster. They are dedicated and deeply convicted to their craft. Their job, as they have tried to demonstrate over the years, is to try and save souls. Today they remain undaunted by the many tempting and various sound of secular music. They seem to insist, "We will not bow to you, Satan!" The splendid vocal leads of Robert Dixon and Chester Feemster are most remarkable.

This collection of gospel songs contains something for the whole family. Having appeared numerous times on radio and TV, and traveling the length and breadth of this country to sing gospel music, they definitely aim to please. They have appeared on the same stages with the gospel greats of our time such as: The Reverend James Cleveland, Shirley Caesar, The Mighty Clouds of Joy, Andre Crouch, and so many others.

My hat goes off to Robert and Chester and the Salem Travelers for this great album because they seemed to be destined to "move on up a little higher."

Willie Riley
Chicago, Illinois



THE SALEM TRAVELERS OF CHICAGO, ILLINOIS

VINCENT BARLOW

Head And Heart



VB-1
Head And Heart

FATHER

Acoustic Guitar - Vincent Barlow

Often think of my father knowing there is church
Praying for some money on his work
Colored windows cast a strange light
Tears begin to flow revealing feelings he hates to show
THORUS
His dream is keep breaking, His heart is torn
His soul is aching, his a feeling worn
He's my father, could someone please explain
Why his life is so filled with pain
He's my father, I don't understand
It seems he's drowning, I can't reach his hand
Sometimes life is so empty, it seems we stand alone
Even dead that God in heaven has given
But you never stopped believing, you just kept reaching
Waiting for that sunny day to dawn

DOMINGUE

V. Barlow, Joseph Barlow
Acoustic Guitar - Vincent Barlow
Vocal Harmonies - V. Barlow
Percussion & Drums - Joe Pass
Bass - Leonard Stein

Lady curiosity has got a smile today
 Satisfied another hunger held inside
 Lining up her desires to fill their prescience
 No else someday they're gonna fall
 CHORUS
 It's gonna fall down, fall down
 Rip the night from the ground
 It's gonna fall down, fall down
 Lake dreamers
 You're gonna fall down, fall down
 Broken dreams around you
 You're gonna fall down, fall down
 Dreamers
 Well you say you think these locks are harmless
 Try it once then put it all away
 You say you're strong and know your limits
 But I'm watching you slip away
 CHORUS
 A year ago you swore you'd never get used
 But by how you're making time pass
 Now I'm watching you with it go any further
 Friend, that's a promise that you can't keep
 CHORUS

RIP MY HEART OUT

Acoustic Guitar - Vincent Illari
Vocal Harmonies - Joseph Illari
Drums - Joe Punziani

Synthesizer - Judd Sager
Bass & Electric Guitar - Joseph Barlow
Lead Guitar - Judd Sager

CHORUS
You make me feel like we're best of friends
You know me inside out
Suddenly you change like the weather
And you rip my heart out, rip my heart out
I've been hurting things about you
That I don't need too bad
Nasty rumors, boast the things you hear
I pray that they aren't true
I let my imagination get the best of me
And I picture the ways you fall
When I think of you messing around that
I can't bear the thought at all
And you rip my heart out
CHORUS



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Vigorelli Barlow
8046 Waukegan Rd
Norton Grove, IL 60068



A BEAUTIFUL LIFE

Judy Lynn

"I am the Light of the World"
John 8:12

A BEAUTIFUL LIFE

"I am the Light of the World" John 8:12

Side A

1. A Beautiful Life
2. Family Bible
3. Wait a Little Longer, Please Jesus
4. Let Me Live
5. Jesus Loves Me

Side B

1. Rise Again
2. He was there all the time
3. I'll Fly Away
4. Pentecost
5. Come Holy Spirit

Piano Dumpy Rice
Bass Dennis Whitaker
Drums Kenny Bobinger
Guitars Vic Clay, Steve Hale
Steel Guitar Dale Wagner
Mandolin Paul Patterson
5 String Banjo Paul Patterson
Strings (arranged & played) Jr. Bennett

Vocals Jan Shrode
Debbie Wesselman
Kay Roebuck
Roger Cadle
Dennis Whitaker
Vic Clay
Carl Noe
Turley Richards
Carrol Rawlings
Larry Spears
June Spears

Vocals Arranged by Junior Bennett

Produced & Engineered
Photo Cover

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John Wagner
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John Meier
Tim Hinds

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Mastering Engineer



Artist Recording Co. 320 Mill Street Cincinnati, Ohio 45215

JUDY LYNN



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UAL 4089

Louis Nye is a man who, in a field where versatility is a recognized asset, is considered a master. For not only is Nye known as a true "comedians' comedian" within his profession, but no matter where you travel in the United States, you will find Louis Nye and comedy walking hand-in-hand with the populace. Nye first came into prominence as an anchor man on the big Steve Allen television series, where he was called upon to handle assignments ranging from satire to slapstick. Since the demise of that show, Nye has been featured prominently in a number of major network TVers, and recently made an auspicious film debut in Jack Webb's "The Last Time I Saw Archie." Selections include: Side One—HIPSTER AT THE BANK; EMOTIONAL NEWSCASTER; ARMY SERGEANT. Side Two—MEETING ON MADISON AVENUE; THE CHOREOGRAPHER; MUNICH MUSIC LESSON. Produced by: Sultan-Worth Productions, Ltd. (All rights reserved 1961.) Written by: Arne Sultan and Marvin Worth with Louis Nye and Anita Leonard Nye. Published by: Sultan-Worth Publishing Co.—ASCAP. Mister Nye's cover wardrobe by Mike Howard's Leading Man, Hollywood, Calif. Photographs by: Garrett and Howard Studios.



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LINOSAUR DINER NOTES

Impossible to insulate.
Insidious to assimilate.
Sinking a great red
bottle into a
long cold dusk.
Born in the jungle
at the dawn of time
like Gertrude Stein
singing: a rose is a
rose through a hot
black swamp and
nothing to do
but climb.

Concluding at the beginning
in brass Cipollina sweaters
where soft is loud and loud
a celebration of pain
in grave grey garterbelts
of insidious precision:
a trumpet midnight song.

Meltonian metabolistics
of sweat-soaked ecstasies
stab blindly at shadows
where drips of chloroform
anesthetize the generation
he grew brave on.

Merl, breathing a foam
flecked sigh, carries
a sackful of splintered guitars
to the edge of the battleground
with a taste of blood in his eyes.
There are diminished chords
but none is really lost.

Peter flattened
a sack of sheltered potatoes
and twisted their sticky skins
into strings. In the hot
lights they snap sometimes.
In rhyme. We wait for it
with relief knowing that
it is our mother, not anothers,
who runs screaming through
these jungles of our better
times.

Into the breach, dressed in
a sackcloth sail, spins Spencer
Victorious, with eyes of
broken bottle-tops slapped
between two slices of rye
and commanded to be a
sandwich.
Lend him your teeth.

Stick this record in your ear and
wallow,
you humping cowards; unpeel
a ten spot from your greasy roll
and slap it on the counter
while the fit is on you.
It will atone for many crimes.
We love you.

Robert Hunter



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ROBERT HUNTER SPECIAL GUEST AND ORIGINAL DINOSAUR - VOCALS ON WHO MAKES THE MOVES

A SIDE

LAY BACK BABY
STRANGE WAY
DO I MOVE YOU?
BUTCHER'S BOY
GOOD OLD ROCK 'N'
ROLL

B SIDE

RESURRECTION RAG
WHO MAKES THE
MOVES?
MONA

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CHASE



蔡士合唱團
get it on
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THE CHASE

Produced by Frank Rind and Bob

Destocki for *Les Productions*

Arranged by Bill Chase

* Arranged by Alan Ware and

* D. O'Rourke

* Arranged by Alan Ware and

Ted Piercefield

Lead Vocal: Terry Richards

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this singular group became an immediate "clear." All the trumpet solos—rhythmic and incisive—are by Bill. But it is the group sound and presence, which particularly distinguishes Chase from the whirlpool of sounds at the top of the 1970s.

The core of the band's character is excitement, and the ingredients of that excitement are misty and precise—the rhythmic drive and resiliency, the intricate and yet vocally laid harmonic textures, the organic interrelationship between human and instrumental voices, the remarkable fullness of the band's impact. "The reason we get such a full sound," Chase told Jim Santer of *Down Beat*, "is because the trumpets, which are usually written up high, are well supported by the organ and guitar, and I often have the organ written in with the trumpets and with electric bass. I have another voice in. I can write six or seven way endings and get those who find chords out of them. So our bass player is like the baritone sax player in a big band. The organ is the next thing, and with the guitar and the trumpets I've got the whole scale to play with."

The individual pieces, I seem to me, speak pungently and buoyantly for themselves. But the two-part invitation to a River, a dark special attention as a multi-layered vocabulary of a turbulent emotional, all on with a falling, fatal ending. In that composition as throughout, there is a lively, mixed use of a wide range of trumpet expressivity for dramatic purposes, including: increasing lines of brass that create kaleidoscopic patterns which to me, somehow become visual as well as aural. It's most unusual experience as well as a hope.

Considering the quality of this in this nine-piece assemblage, no one here is exempt: at just one thing, the future of Chase ought to be without limit. It has already found a devoted audience—ranging from Las Vegas to such rock refuges as Chicago's Beaver's Tavern and encompassing both jazz clubs and college concerts. And this first album should further extend the impact of Chase.

What I find especially impressive about this unit and its leader is that while Chase could coast on symmetrical virtuosity, he doesn't have the skills and there is corollary electronic equipment. Bill refuses to indulge in effects for their own sake. "I want to be able to be able to generate its own excitement." Obviously, Chase can also generate a lot of volume, but here, too, Chase points out, "We're using the amplification for the presence of loudness. We have succeeded if we can create excitement and intensity from what we're playing rather than how loud we're playing it."

And—another part of the Chase credo: "Any electronic things we use on recording will be capable of duplicating on stage."

Honest excitement is what Chase is all about. And that, friends, is rather rare.

—Nehant
Cover Lettering: Milton Glaser; Cover Design: John Berg and Dick Minter; Cover Photo: Bob Adams; Back Cover Photo: Eric R. Smith; 125 West 12th Street, New York City 8; 12th—Marga Reg. TM Printed in U.S.A.

Left to right:
top row, Jay, Phil, Terry
middle row, Dennis, Bill, Alan
bottom row, Ted, Jerry, Angel

Personnel:
Bill Chase—Trumpet
Ted Piercefield—Trumpet, Vocals
Alan Ware—Trumpet
Jerry Van Blair—Trumpet, Vocals
Phil Porter—Keyboards
Dennis Johnson—Bass, Vocals
Angel South—Guitar, Vocals
Jay Burris—Percussion
Terry Richards—Lead Vocals

When I first started listening, I thought that the drummer was the dynamo of a band. But then it became clear that—depending on the hand in question—it could be the pianist, a bassist, or a horn man. And, for a time with Woody Herman, it was a lead trumpet player—Bill Chase. I remember the sheer excitement of the surging Herd with Bill at the engine, throttle wide open. He was and is a phenomenon—an energizer who, by strength of temperament and prodigious technical resources, can create an uncommon drive.

Now, as head of Chase, a nine-piece jazz-rock force of musical nature, Bill has indicated a new set of sonic and emotional possibilities. Unlike a number of previous attempts at jazz-rock fusion, Chase does not dilute either of its basic elements. As Bill Chase said in a down beat interview, "If you're playing jazz, it's got to be good jazz, with good time, swing . . . everything. If you're playing rock, it has to be good rock. So the group is really a challenge. We have to be purists in both idioms, yet be able to cross over."

For this crossing over to work, everyone involved has to have a high level of musicianship as well as an unusual capacity for openness and flexibility. And Bill has found men with exactly these requirements: Making up the trumpet section with Bill are three young horn men (who also sing and arrange) of wide-ranging experience and adventurousness—Ted Piercefield, Alan Ware, Jerry Van Blair. Organ-

ist Phil Porter's jazz background includes time with Howard McGhee, Zoot Sims and Howard Roberts, and since joining Chase, Porter has plunged deeply and satisfactorily into rock.

Bassist Dennis Johnson and guitarist Angel South (both of whom also sing) have their roots in rock—with credits including stints with Janis Joplin and Bobbie Grier. But they are also shaped in part by jazz. Drummer Jay Burris has strong roots in both camps, having backed a number of rock units as well as Bill Evans, Benny Golson, and Clark Terry. As for lead singer Terry Richards, whom Chase first heard in Las Vegas: "He's such a strong singer," Bill underlines, "yet he has the intonation and control of a Mel Tormé."

With this formidable and resourceful cast, the writers Chase, Ware, Piercefield and others) can make demands that few other combos professing to play jazz and rock could possibly meet. On this first album, the scope of

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THE TRUTH OF DADA YAKU (Good Luck & A Future: THE TRUTH OF DADA YAKU)
 AND... THE TRUTH OF THE TRUTH (Good Luck & A Future: THE TRUTH OF DADA YAKU)
 THE TRUTH



PROMENADE

I came from hazy dreams
 Pursue the themes of nights serene
 And awaken the tears
 Wring the tears as dry as stone
 From seeds of confusion
 Illusion dark losses have grown
 Given our purpose of sorrow,
 The dark night still is sown

My eyes course is guarded,
Decided by murmured storm
On charts of my love's tales
And part ways since I was born



THE CURSE OF BABA YAGA

Troubled face inside the fence
Talk to all the troublers since
You're all bring those smiling eyes
SMILING NIGHT!

Try too quick to raise the dead
Feeding those who are fed
Drain the blood from hearts of stone
Or the houses pick
THE BONES!

Try too quick to raise the dead
Feeding those who are fed
Drain the blood from hearts of stone
Or the houses pick the bones

THE SALE

That must be taken away
I live it within me
For I breathed it every day.

You and I found yesterday's answer
The birth of the past come to pass
Enslaved by time's rivers
To the sleeping we now belong

Comp shape of my breath and my
And merge out streams and we're
in bread I fitted moments
Our reasons are lost in our loss

THE GREAT GATES OF KIEV

And dark r...
Where the ...

There is no end
To my life
No beginning
To my death
Death is life



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附歌詞



震聲唱片
JS-5036
STEREO

JOHN DENVER
WINDSONG

Featuring
the Hit Single
I'M SORRY
and 11 New
John Denver Songs





MH-7423

11/08.13
DOUBLE DECKER
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Chanson

CHANSON

It's pronounced
Shān-son.

SIDE 1
Don't Hold Back
I Can Tell
I Love You More



SIDE 2
Why
Did You Ever
All The Time You Need

Producers DAVID WILLIAMS and JAMES JAMERSON JR.

Executive Producers: MARC KREINER and TOM COSSIE for **AK RECORDS**

Recorded and mixed at KENDON RECORDERS by RICHARD HEENAN

Mastered at ALLEN ZENTZ MASTERING INC. by BRIAN GARDNER

Art Direction & Illustration JOHN GEORGOPOULOS

Lettering TOM NAKOSEY

Front cover photography: SAM VINCI

Back cover photography: ART MARYAMA

Synthesizers programmed by STEVE PORCARO and DAVID PACH.

All arrangements: BENJAMIN F. WRIGHT JR.

Contractor DON MYRICK

Sitting Concert Master: JANICE GOWER

Production Coordination: SUSAN EVANS

Background vocals: **JULIA TILMAN,

LORNA WILLARD, MARTI MCCALL

JAMES JAMERSON JR.
Lead Vocals
Bass Guitar

DAVID WILLIAMS
Lead Vocals
Guitar

DAVID PACH
Keyboards
Synthesizer

JEFF PORCARO
Drums

EDDIE BONGIO BROWN
Congas
Bongos

OLE BROWN
Percussion on "Did You Ever"

AL MABUR
Guitar on "I Can Tell"

STEVE PORCARO
Synthesizer on "All The Time You Need"

LINDA FLUMS
Lead vocals on "I Can Tell"

**Appears courtesy of Columbia Records

**Appears courtesy of Warner Bros. Records

Horns: DONALD MYRICK, MICHAEL DAVIS, MICHAEL HARRIS,

LOUIS SATTERFIELD from EARTH WIND & FIRE

FRED JACKSON JR., WILLIAM GREEN,

OSCAR BRASHEAR, GEORGE BOHANNON



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STEREO11/08.13
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the **4** SEASONS *sing* **BIG HIT**

by Burt Bacharach... Hal David... Bob Dylan

WALK ON BY	MR. TAMBOURINE MAN
ALWAYS SOMETHING THERE TO REMIND ME	BLOWIN' IN THE WIND
WHAT'S NEW PUSSYCAT	QUEEN JANE APPROXIMATELY
WHAT THE WORLD NEEDS NOW IS LOVE	LIKE A ROLLIN' STONE
MAKE IT EASY ON YOURSELF	DON'T THINK TWICE
ANYONE WHO HAD A HEART	ALL I REALLY WANT TO DO

CSJ-315



CSJ 519



CSJ 543



CSJ 516



CSJ 520



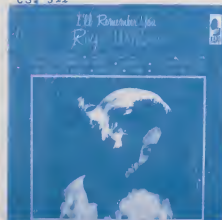
CSJ-525



CSJ 517



CSJ 522



CSJ-526



LW-159

STEREO

JOAN BAEZ IN CONCERT



巨世唱片

11/06/13
DOUBLE DECKER
813-435-3600
\$ 1.00

PHOTO: BILLY HEWMAN

approached and analyzed from so many (perhaps infinite) points of view, has so many areas of relevance and meaning, both objective and subjective, social and personal. In music and poetry, the "I" is not always the same "I," and the "I" is not always the "I" and the "analysis" is not always possible, but most of us will find meaning even if we can't quite freeze it into words. And if the song has this emotional meaning for us, it builds a bond of sympathy between us and those who made and sang it, gives us a consciousness that the rhythms of our hearts and minds are those of countless others. It is a bond that is not broken by time or space. It is a bond that links us to the past and present, of the shared fund of experience which links us to her, to each other, to our history, and to the unassuming, hardworking and half-forgotten people who molded so beautiful a part of our national heritage while scraping a bare life out of the Appalachian hills or the Oklahoma cotton-fIELDS or the Mississippi river banks or the Alabama flatlands or the California grasslands.

Perhaps all of this is peripheral. When the explanations and analyses are done, we are left with the singer and her songs. And Joan's triumph is that she is a consummate interpreter of folk song, and her expressive power is inseparable from the beauty and greatness and startling contemporaneity of the music and poetry which speaks through her to us.

Babe I'm Gonna Leave You: A white blues, a form which was created early in our century by the meeting of the Southern lyric lament (with its ties to the old ballads) and the Negro blues. The strange quality (and power) of the song is that the narrator inwardly desires exactly the opposite of what he will do, and is torn by the prospect of his self-imposed departure. "Babe, I got to ramble, my feet start going down and I got to follow," he says, because "moving on" is a way of life that cannot be altered now, even by love. Joan learned the song at Oberlin College from Janet Smith.

Geordie (Chilcote): In the oldest versions of this ballad, *Geordie* is ransomed by his loving wife. This doesn't necessarily lead to a happy ending, since in several variants he kills her for obscure reasons immediately after she has paid his ransom. Joan's version derives from a late 17th century Scottish broadside based on the traditional ballad, and this re-write in turn descended into oral tradition and has become the most often-collected form of the ballad in the U.S. The "I" of the first verse is unusual in ballads and may have originated as a device for a male singer to tell a woman's story.

Copper Kettle: contemporary moonshining song by Albert Frank Beddoe, published some years ago in his rare collection "Bexar Ballads from Bexar County Texas." Dangerous occupation, this kettle-corn-mash business. Look what happened to Darling Corey. But the revenue officers have been having a rough time lately; with the introduction of the party-line telephone into the hills the word gets around pretty fast these days.

Kumbaya: A Negro gospel song, "Come By Here Lord," exported to the West Indies, translated into "pidgin-English" as "Kumbaya" and returned to the United States, where it is now a great favorite with the city-singers.

What Have They Done to the Rain: It is a shame that people must compose songs like this, for all the distilled beauty that rises out of its human questioning. It was written by Malvina Reynolds. We are sure that she would be only too happy if her bitter-sweet song about a little boy and a blade of grass standing in the soft deadly rain of our peculiar time were to go out of fashion.

Black Is the Color: Based on traditional lyric comment, this classic version of the British-Appalachian song is by John Jacob Niles. It remains perhaps the best American example of a composer recasting folk materials into an imperishable mold.

Danger Waters: The ethnomusicologists have been tracing African influences on American folk music for decades, but now we find that our folk music, jazz and Latin American rhythms are being re-exported to Africa and creating new hybrids which in turn will exert a new influence on our music. This lament of a hard-time heroine is from

the Gold Coast, created in the "Highlife Cafes" patronized by the poor and less-poor, where a new African-Western-African music of extraordinary poetic and rhythmic strength is now emerging. Beneath the seemingly direct and simple verses is a fluid use of words and images which marks this as poetry of a high order, a realistic poetry based on the patterns of ordinary speech which makes use of the slushing transitions and many-levelled ambiguities of the finest modern

Gospel Ship: With the use of accompanying instruments, the white spiritual or gospel song took on new melodic and rhythmic forms which we know as the sound of sacred "country music" of the 1920's and 1930's. Joan's model here is Sarah Carter's singing on the 1935 Carter Family recording.

House Carpenter (Child 243): Originally titled "James Harris or The Daemone Lover," most American variants of the ballad lack the supernatural overtones of the original (except possibly in the two closing verses). In *Peppy Ballads* it was printed as "A warning for Married Women, being an example of Mrs. Jane Reynolds (a West-country woman), born near Plymouth, who having plighted her troth to a Sraman, was afterwards married to a Carpenter, and at last carried away by a Spirit, the manner how shall presently be recite"
Take heed!

Pretty Boy Floyd: "Some rob you with a six-gun, some with a fountain pen," says Woody Guthrie in this badman ballad of the 'thirties. The Oklahoma dustbowl was in sore need of a Robin Hood, so Woody made one, proceeding from exaggeration and embellishment to idealization and exaltation; a mythic hero who never loses the common touch. Pretty Boy didn't wear pin stripes or grey flannel, but he had an elegance and style which his social superiors might well envy.

Lady Mary—We have no information on this wistful lyric, but from text and tune we would guess that it is an Elizabethan or Jacobean literary treatment of a folk theme, making use of a number of standard ballad lines.

Até Amanhã. A Brazilian love song, with a joyous beat and a happy feeling. Portuguese text and translation follow.

Te Manhá
ou depois, meu amor
tanto muito
não posso ficar
é remédio melhor
pra nós dois
eu partir
e você esperar

*By tomorrow
or later, my love,
I'm very sorry
I can't make it last.
The best thing to do
for us both
is for me to go
and you to remain.*

Matty Groves (Child 11): Geordie appropriated the King's royal cress, Pretty Boy Floyd robbed banks, but little Matty Groves was of more spiritual bent, though he too stole from the high-born and well-heeled. Matty has many contemporaries. I've the roving (sometimes whistling) "Gypsy Laddie," and he was a worthy ancestor of Stendhal's Julien Sorel and D. H. Lawrence's gamekeeper. The faurel laid in all of England," was Lady Arlen's description of him, an opinion not shared by her husband, who was somewhat blind to Matty's sterling qualities, perhaps because Lord Arlen was one of those who carry a torch in one hand and a sword in the other.

This recording was made at various concerts during Joan Baez' recent tour. A companion volume is scheduled for early release.

Exclusive on Vanguard Records

JOAN BAEZ, Silver Dagger, East Virginia, Fare thee Well, House of the Rising Sun, All My Trials, Wildwood Flower, Donna Donna, John Riley, Rake and Rambling Boy, Little Moses, Mary Hamilton, Henry Martin, El Paso Numero Nueve

"To a marvelous voice, at once sweet and strong Miss Baez adds an infallible interpretive sense. Her range of talent is boundless... This is my nomination for the best popular folk song recording of the year."

OAN BAEZ, Vol. 2 Wagoner's Lad, The Trees They Do Grow High, Lily of the West, Silk, Engine 143, Once I knew a Pretty Girl, Lonesome Road, Banks of the Ohio, Pal of Mine, Barbara Allen, Cherry Tree Carol, Old Blue, Railroad Boy, Plaisir d'Amour

YRS-9094 (Mono) VSD-2097 (Stereo)

143, and, long after the last note dies away, you go on caring - O. B. Brumfield, *High Fidelity*

OLK FESTIVAL AT NEWPORT, 1959, Vol. 2. Presenting Joan Baez with Bob Gibson, singing "Virgin Mary" and "We Are Crossing Jordan River"; also Odetta, New Lost City Ramblers, Barbara Dane, Sonny Terry and Brownie McGhee

VRS-9063 (Mono) VSD-2054 (Stereo)

THE BARB BITTERS • LEON BISH • BROOKMAN SAMARI • ERIC BARLOW • HETANIA
AYRATH • ALFRED BELLES • BONNIE SILBERT • THE GREENBRIAR BOYS • DAVID LIND
SOLAND WATERS • CIBOLA HOUTSON • JAM • ELLIJA • KATHOM (LAKEL) BARBERS •
HEBERS • LEON LISHNER • EMAN MAC COLL • MADONNE CHORAL EIGHTHOLE • GERMAINA
BONTEGO • COSETTA • PAUL ROBERTSON • MARTHA SCHWAMME • JACOB WASHINGTON •
BOY WESLEY • THE WEAVER

1. Babe, I'm Gonna Leave You 2:38
2. Georgie 3:22
3. Copper Kettle 2:27
4. Kumbaya 2:55
5. What Have They Done to the Rain 2:26
6. Black is the Color 2:33
7. Danger Waters 3:16

1. Gospel Ship 2:48
2. House Carpenter 5:08
3. Pretty Boy Floyd 4:17
4. Lady Mary 2:41
5. Até Amanhã 2:12
6. Matty Groves 7:18

HEINE once said that literature is a graveyard in which we wander, searching out and embracing the headstones of those ideas which are close to our own beliefs. So it is with our researches in folk music. Each singer draws his songs out of the deep well, and in so doing has both found and made a personal statement. Some choose the quantum ditties that used to form the major part of folk song programs, others the sweet, sentimental and surfacey, still others go for tunes that can be streamlined into a "real smooth" or "swing style." We've come a long way in the last few years, though, and many have tired of the froth. And in trying to say something different, deeper, we have discovered that our folk music is so rich in thought, experience and imagery that it is capable of saying what we will if only we know how to use it.

And so, if Sidley wondered, "Ye hasten to the dead! What seek ye there . . . ?" we might answer that "we seek the living, for we do not always find them around us. For many, the 'living' are the long-gone makers and shapers of folk songs whose words and tunes are still with us, the shared possessions of ordinary people who handed on the songs of their great griefs and little victories, the lyrics of their loves and losses, the ballads of their guys who made it and those who didn't but wouldn't stop trying.

Perhaps we turn to folk music because we feel too "cabin'd, cribbed, confin'd" by the standards of our world, where to be cool is to be wise, and to avoid complications (such as other people's troubles) is the road to suburbia and its house so fine, a world where love is a sometime thing and the voice of the turtle-dove is hushed in the shadow of the mushroom cloud. Perhaps this is why we love those few singers who are willing to expose their inner feelings (their souls, if you will) and speak of the things that are buried so deep within them. As William S. Burroughs said, "The heart is a dark place," and as Shelley cautioned: "Lift not the painted veil which those who live call Life." For underneath lie fearful things, and among them lies truth. But if we cannot ourselves lift the veil we are grateful to those who dare to do it for us.

Fixing the exact nature of Jones's statement-in-song is difficult, not because it is obscure, but rather because it "lives," moves, is growing, changing its shape, line, contour, emphasis. And like all living things, like a person or a character in a novel, it can

Gospel Ship: With the use of accompanying instruments, the white spiritual or gospel song took on new melodic and rhythmic forms which we know as the sound of sacred "country music" of the 1920's and 1930's. Joan's model here is Sarah Carter's singing on the 1935 Carter Family recording.

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LO MEJOR DE

RAY
BARRETTO



the best of

RAY BARRETTO

CANTA Y CORD:

Manny Roman
Sencitas Colon
Goody
Willie Torres
Guito
Pete Bonet

GUAGUANCO BONITO	4:12	RITMO SABROSO	2:56
(Lopez-Barretto)		(Ramirez-Barretto)	
Frost Music Corp. (BMI)		Little Dipper Music Corp. (BMI)	
Forshay Music Inc.		EL CAMINO	2:52
APRIETA EL PDLLO	2:50	(Lopez-Barretto)	
(Tito Puente)		Little Dipper Music Corp. (BMI)	
Paricio Music Publ. Corp. (BMI)		TERESITA	2:46
CELOSA	2:45	(Zancane-Barretto)	
(Marcelino Guerra)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		EL WATUJI	2:10
DAME TU CARINO	3:05	(Ray Barretto)	
(Al Valdes, Jr.)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		LOS CUEVIDS	2:55
GUAJIRA Y TAMBO	2:45	(Ray Barretto)	
(Ray Barretto)		Frost Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		Forshay Music Inc.	
A PUERTO RICO	2:29	GUAGUANCO PUEBLO NUEVO	2:37
(Bonet-Barretto)		(Al Valdes, Jr.)	
Little Dipper Music Corp. (BMI)		Little Dipper Music Corp. (BMI)	

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Muchisimas Gracias A:
Hector Rivera

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Ely Bealel

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Dominique

Remixing:

Jeff Leser

Remastering:

Jose Rodriguez

(Media Sound Studios, N.Y.C.)

Production Coordinator & Supervision:

JOE CAIN



COMPATIBLE STEREO
CLP1315

HOLLIES' GREATEST

SIDE ONE

1. Long cool woman.
2. Magie woman touch.
3. Too young to be married.
4. On a carousel.
5. Carrie anne.
6. Sorry suzanne.
7. Blowing in the wind.
8. Dear eloise.
9. Hey willy.
10. Stay.

SIDE TWO

1. He ain't heavy he's my brother.
2. I can't let go.
3. I can't tell the bottom from the top.
4. Bus Stop.
5. Jennifer eccles.
6. Stop, stop, stop.
7. Just like me.
8. King midas in reverse.
9. Yes I will.
10. Just one look.
11. Here I do again.



HOLLIES' GREATEST

SIDE ONE

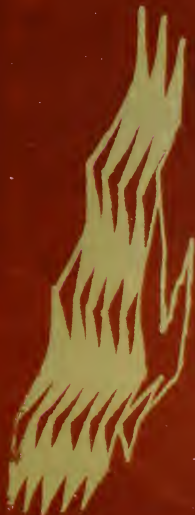
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TO LIVE AS JAKALS






BONESCRAPER RECORDINGS



NN IS NOT ABOUT SCENES OR FADS,
ATTACHMENTS OR BOWING TO YOUR IDEAS
OF ENTERTAINMENT AND ENJOYMENT
UNREALITY LIVING NOISE
INFINITY WITHOUT LAW A WAY OF LIFE
NN IS WALKING FREELY THROUGH MUSIC
REALITY FULL OF SPITE AND JOY
THERE'S NO DIFFERENCE BETWEEN
THE FLOOR AND THE WALL
THE AMPLIFIERS ARE MOVING IN ALL
DIRECTIONS
CLEAN TOM
JUNE 2009



BONESCRAPER 40
TO LIVE AS JAKALS
Noise Nomads
Edition of 378

PHOTO: GEORGE MYERS

DEDICATED TO DONALD AYLER



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recorded during the international
noise conference april 23 at MIT
cambridge, ma. 24 at RAVEN KILLER
holyoake, ma. and 25 at 17 MULES
in providence, ri.



2.

STILL DRIPPING

recorded at THE TINDER BOX in
brattleboro, vt. on may 13 2008.

EXPECTING MORE THAN YOU DESERVE
recorded at the THUNDERDOME in
providence, ri. august 8 2008.

POSITIVELY JAMES STREET

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THE SPEEDBOYS

P*O*S*T*I*U*E*L*Y J*A*M*E*S S*T*R*E*E*T

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY
6. LIFE IS BEAUTIFUL

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DONT GET YOU
5. LOVE DRUNK
6. JUICIN'

CREDITS

THE SPEEDBOYS ARE:

ROBERT BOBBY: vocals, acoustic & rhythm guitar

BOBBY LAWSON: bass

BOBBY LOWRY: piano, synth, organ, harmonica , vocal

BOBBY SCHMIDT: drums

MARSHALL JONES: lead & rhythm guitars

LARRY GREEN: SAXAPHONE

LORETTA MODERN: VOCALS

JEFF BRUBAKER: ENGINEER (Mix on FINE AS WINE & Boardwalkin)

DAVID KOB: ALBUM MIXER

RECORDED AT FREDRICK, LEE & LLOYD: LANDISVILLE, PA

ANN JOHNSON: ALBUM ARTWORK & DESIGN

JIM YESCALIS: BAND PHOTOGRAPHY

SPECIAL ASSISTANCE: WILL CAMPBELL

COMPUTER ASSISTANCE: KERRY WETTERSTROM

IN MY OWN SELFISH WAY

In my own selfish way, I'm right for you
I try to be special, I try to be true
And I'll be your man, when you need a man
When you need a witness, I'll take the stand

But sometimes I'll be a little boy
Trembling with fear
I'll need you with me
I'll need you here

When day grows dark and night descends
When passion mellow, we can be friends
Nothing's for certain, when dealing with hearts
Some grow together, Some grow apart

Then there's the part of me
That wants someone new
Still there's the heart of me
That wants only you.....In my own selfish way
In my own selfish way

IF I DON'T GET YOU

If I don't get you, it won't be for not tryin'
Cause I can stick like glue and I can wear like iron
You say you want another man, I can seem like two
And I just might cry 'til the day I die
If I don't get you

If I get my chance, Hey I'm gonna take it
If I give my heart, Baby please don't break it
Have you got the nerve to make your good man blue?
And I just might cry 'til the day I die
If I don't get you

If I don't get you, that'll be alright
Gonna kick and holler, gonna fuss and fight
I'll howl at the moon, put a spell on you
And I just might cry 'til the day I die
If I don't get you

LOVE DRUNK

Everyone tells me there's been a change
Since I fell for you I ain't been the same
A smile's in the place where my frown used to be
I'm seein' double...It's you and me

Cause I'm Love Drunk and I'm feelin' no pain
Love Drunk and I'm fallin' again
My eyes don't get red but your love letters do
Love Drunk and I'm fallin' for you

Some kindo highs well they just bring you down
Next thing you know you're lookin' up at the ground
Your kindo highs got me up in the clouds
Grinnin' a grin and shoutin' out loud

That I'm Love Drunk and I'm tellin' you true
I'm D.U.I. or Y-D-U
Yes I'm Love Drunk don't need no whiskey or rum
Love Drunk you should get you some

JULICIN'

(This is a true 'ish song. I wrote another song about this person called The Genuine Queen of Milwaukee. When it was 1969 to 1973 we were all gonna live in a commune and be together forever. Like Bob Dylan's Dream, I've hardly seen these people again. If you're anything like me, you probably think your friends are better and more interesting than everybody else's friends.)

A little drinkin' can get you thinkin'
Bout how you feel
A little Julcin' can get confusin'
Bout what is real

My heart is thumpin', it's up to somethin'
Right or wrong
Friends can't be lovers, one discovers
Now she's gone

She got a letter, he can't forget her
Nor can she he
Somebody chooses, Somebody loses
This time it's me
I want to hold her, I know I told her
Time and again
No not in words, nothing she heard
Ah but then

"Can you come over?"
"Yeah, I'll be over right away."
"I got some things, I got some things I gotta say.
I see you fallin', I see you fallin' more each day.
Wish I were fallin' too, fallin' in love with you, but...It's not that way."

She plays viola for big payola with the symphony
I play guitar in any bar that'll hire me
To keep in fiddles, guitars and violins is all we'd ask
Feed the kids, stay off the skids is quite a task

A little drinkin' can get you thinkin' bout
How you feel
A little Julcin' can get confusin' bout
What is real
I wish she'd never, I wish she'd never
Said goodbye
If wishes were horses, if wishes were horses...
Beggars would ride.

**SPECIAL THANKS TO:
DAVID KOB FOR SERVICE ABOVE AND BEYOND
THE CALL OF DUTY.**

**JIM VESCALIS
ANN JOHNSON
BOBBY KINSLEY
BOBBY BLUE BLAKE**



הבה נשיר עם פלתורס

sing along

with

peltours

and egged

full texts and
translation of
songs inside



Stereo

CAN ALSO BE PLAYED
ON MONO EQUIPMENT

CBS



full texts and
synchronization of
songs inside

הבה נשיר עם כלתורם

sing along with pettours and egged



12/7/13
DOUBLE DECKER
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\$ 3.00



The
Larry
Mann
Trio



LIVE at the OCEANFRONT

LIVE at the OCEANFRONT

Imagine a visit to your favorite ocean resort in the full heat of summer. The magic of the beach has quietly transformed the sweet, languid day into the cocktail hour and dining by candlelight. Unhurried, at vacationer's pace, the lighting is dimmed, the focus turns to the glistering sheen of the grand piano set against a wall of glass overlooking the ocean.

The piano trio, with upright, acoustic bass and drums has started to draw immediate attention from the introduction of the first tune. The request card at each table tells us that the evening promises variety rather than a private concert, or a show stopping revue, but then that's what a vacation is all about.

This album taped live, on location, has no "takes", overdubbing, studio gymnastics or gimmickry. It is spontaneous music, played by a trio ensemble of talented professionals. This "layback" style of jazz seems to always have a following, since those request cards keep coming in.

In fact, we expect to see you, soon, "Live At The Oceanfront."



JIM CONTEE

JIM RAYNOR

LARRY MANN

LARRY MANN started playing piano at age 6, advancing to composition and orchestration. By age 15 he was a member of the Musicians Union playing and arranging for the Henry Bryan Orchestra at a major hotel while attending high school each day. He later joined the Hal Thurston Band touring the Southern part of the country, then joined the Bert Lown Orchestra at the Biltmore Hotel in New York City. He received offers from Benny Goodman and Raymond Scott at the time he went into the Army Air Force Band as a pianist and arranger touring Europe. Larry along with French Jazz Guitarist Django Reinhardt played concerts, recorded on Capitol, Decca and CBS Records, and broadcast in major European cities. Audiences often included royalty and heads of state. By invitation, he was piano soloist with the Paris Philharmonic Orchestra on the French Radio Network; playing his own composition, "Mon Amour."

Larry has, during his career, played network radio, both in the U.S.A. and on the B.B.C. He has appeared with Bob Hope, Jack Benny, Roy Rogers, Mickey Rooney, Celeste Holme, Ingrid Bergman, Vaughn Monroe, Marlene Dietrich and others.

Most recently he completed a seven year engagement at the famous Williamsburg Inn as piano soloist, and with his trio.

JIM CONTEE started playing drums in a church drum corps in Boston, Mass. and played in the school marching band. After joining the Air Force he attended Band School and became well experienced with show bands, dance groups, and jazz. During this time he toured the U.S., the Far East and Europe, playing with many well known performers, including Tony Scott. Jim then located in Virginia, playing various engagements and joining the Larry Mann Trio at the Williamsburg Inn.

JIM RAYNOR started playing string bass in high school, having played brass instruments in concert and marching bands. He played a variety of summer gigs while at college, in addition to playing sousaphone in the marching band. While in the Air Force, Jim joined the Air Force Band and played many shows in Hollywood, both live and television. After the Service, Jim returned to his Long Island, N.Y. home and played club dates and jazz engagements, with many major musicians in that area.

Jim recorded with a group called "The Moonlighters", and has played with such performers as Ed Polzer, Eddie Condon, Chuck Foldz, Frank O'Brien, Herta Niechid, Clem DiRosa, Blossom Dearie, Bert Karl and many others.

Currently a resident of Virginia, Jim is the newest member of the Larry Mann Trio.

SIDE 1

1. SUNDAY (C. Grey) (2:21)
2. BLUE MOON (Rodgers & Hart - Robins Music Corp.) (1:50)
3. TURTLE (I.L. Mann) (3:36)
4. LOOK TO THE SKY (A.C. Jobim - Corcovado Music Corp.) (3:52)
5. NIGHT & DAY (C. Porter-Harms N.Y.) (2:28)
6. WILLow WEEP FOR ME (A. Ronell, Bourneco, ASCAP) (3:43)

SIDE 2

1. TAKE FIVE (D. Brubeck) (2:55)
2. GERSHWIN MEDLEY (Advanced Music Corp.) (4:26)
3. PERIFIDIA (A. Domínguez So. Music) (3:15)
4. WHAT'S NEW (B. Haggart J. Burke - ASCAP) (3:06)
5. GRAVY WALTZ (S. Allen) (3:31)
6. PDINCHANA (B. Bernier N. Simon Anne-Rachel Music Corp., N.Y.) (4:42)

The Larry Mann Trio

Recorded Live at: Holiday Inn Oceanfront
Virginia Beach, Va.

Recording Engineer: Alan Sawyer
Virginia Beach, Va.

Cover Artist: P. Escario

Virginia Beach, Va.

Photography: J. Lust - McIntosh Studios
Virginia Beach, Va.

Producer: J. Raynor

1/14.14
DOUBLE DRIVER
10-22-2000
\$ 3.00

Gonz

*Front
End*



JERRY BERGONZI

BRUCE GERTZ

BOB GULLOTTI

APRIL 2006

LAS CIUDADES SUNNY And the SUNLINERS

THE MIGHTY SON

BUENA SUERTE

A. JACO

LES ANOS

COMPARA

LA LA PAGARAS CON DIOS

RECIBE ME ANDO PASIANDO

LA BICICLETA

AGUANTA CORRON

POBRE DEL POBRE

EL TONORAZO

LAS CIUDADES

TEARDROP

SUNNY And The SUNLINERS

SUNNY OZUNA, el joven elemento que es una brillante promesa y que ahora gracias a su empeño inquebrantable, se nos entrega como una auténtica y sólida realidad. Su constante afán por superarse día con día y la inspiración inagotable que lleva en sus venas, han obrado el milagro de regalarle la satisfacción del aplauso que solamente conocen los que como él, caminan por los caminos del éxito y del triunfo. Este ídolo Mexicano y su Marca de Disco TEARDROP, vienen hasta usted trayendo uno de cinco álbumes de música moderna que formará otro escalón de una gran cadena de éxitos que ya se adivina en este joven pero gran artista de trazos definidos.

Emos escogido doce canciones para formar este disco que no muy pronto de su memoria usted borrará. Entre estas grabaciones encontramos las canciones que su público mucho le pide.

Otrecemos este disco para toda la gente Mexicana que lo sigue donde quiera que se presenta SUNNY OZUNA Y SUS SUNLINER, de San Antonio, Texas.

Quien nos hace escuchar una vez mas su voz y su incomparable estilo. Acompañado con todos sus músicos.

ESCUCHAMOS?

Side 1

THE MIDNIGHT SUN (Marcos Diaz)
BUENA SUERTE (Pedro Puente)
EL RELOJ (Roberto Cantoral)
CIEN AÑOS (R. Fuentes; M. Molina)
COMO FUE (E. Duarte)
YA LO PAGARAS CON DIOS (Severiano Briseno)

Side 2

ALEGRE ME ANDO PASIANDO (Marcos Diaz)
LA BICICLETA (Lalo Guerrero)
AGUANTA CORAZON (Alejandro-Perez)
POBRE DEL POBRE (Adolph Salas)
EL TACONAZO (Lalo Gonzales)
LA CIUDADES (Jose Alfredo Jimenez)

Producer, Huey P. Meaux
Directed By: Huey P. Meaux
C. F. Lee Teardrop Records

TEARDROP RECORDING CO.

A Division of Crazy Cajun Ent., Inc.
Conroe, Texas

TALK TO ME

and other great songs

SUNNY and the SUNLINERS



Jimmy Donley



BORN TO BE A LOSER

Sunny and the SUNLINERS



adelphi records, inc.

© 1977



EASTERN HERITAGE
No Cash, Three Tickets

AD 2007

stereo
33-1/3
side one

- | | |
|---|------|
| 1. Early Morning Rain (G. Lightfoot) | 3:06 |
| 2. Weekend (Drevo) | 2:20 |
| 3. Catch the Wind (D. Leitch) | 3:20 |
| 4. Blue Eyed Darlin' (G. Stanger) | 2:46 |
| 5. Scotland the Brave
(Trad., arr. J. Knight) | 3:05 |
| 6. Gentle On My Ming
(J. Hartford, arr. J. Knight) | 3:40 |

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Blind Basement Music-BMI except where otherwise noted

adelphi records, inc.

© 1977



EASTERN HERITAGE
No Cash, Three Tickets

AD 2007

stereo
33-1/3
side two

- | | |
|---|-------------|
| 1. Ribbon of Darkness | 2:38 |
| (G. Lightfoot, arr. J. Knight) | |
| 2. Baby's A Kickin' (Drevo) | 2:36 |
| 3. I've Lived a Lot in My Time | 3:09 |
| (J. Reeves/J. Rhodes/D. Reynolds) | |
| 4. Bringin' in the Georgia Mail (Trad.) | 2:15 |
| 5. Trouble In Mind (Trad., arr. J. Knight) | 2:48 |
| 6. Fox On the Run (T. Hazard) | 2:53 |

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Blind Basement Music-BMI except where otherwise noted.

DOVCO

RECORDS

DOVELLS GREATEST HITS and DANCE PARTY

**DM-84711A
SIDE 1**

STEREO

BRISTOL STOMP - Kalmann Music

IN THE STILL OF THE NIGHT - Cheerio Music

YOU CAN'T SIT DOWN - Gene Goodman

STOMPIN EVERYWHERE - Kalmann Music

RUNAROUND SUE - Marimba Music

LET'S TWIST AGAIN - Kalmann Music

© & © 1976 Dovco Records

DOVCO

RECORDS

**DOVELLS GREATEST HITS
and DANCE PARTY**

DM-84711C
SIDE 3

STEREO

THE JITTERBUG - Cameo Parkway Pub

PONY TIME - Harvard Music

STOP MONKEY'IN AROUND - Kalmann Music

STAY AWHILE - Alpine Music

SOUTH STREET - Kalmann Music

THE STROLL - Vogue Music

© & © 1976 Dovco Records

U.L.D.

© & © 1999 ProVision Entertainment

NOBODY

1. Main Mix (3:26)
2. Jeep Mix (3:27)
3. Instrumental (3:27)
4. Acappella (2:38)

Side 1
PE-001

For Promotional
Use Only.

**For Additional Information Please call (410) 653-8433
or E-Mail us at provisionentertainment@music.com**

Songs written by Sean Bryant, Dion Bea and DeAndre Kelley.

Produced by Sean Bryant for We Make Them Hits Productions.

Recorded at Sonic Studios in Philly & Unique Recordings in New York.

Engineered by Guy Lutze.

Mixed at Unique Recordings in New York by "Swift".

Mastered at Frankford Wayne in New York by Duncan Stanbury.

Executive Produced by Ben Stanley and Greg Plotkin.

U.L.D.

© & © 1999 ProVision Entertainment

WHAT YOU MEAN

1. Main Mix (3:42)
2. Instrumental (3:42)
3. Acappella (3:41)

Side 2
PE-001

For Promotional
Use Only.

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or E-Mail us at provisionentertainment@music.com**

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Mixed at Unique Recordings in New York by "Swift".

Mastered at Frankford Wayne in New York by Duncan Stanbury.

Executive Produced by Ben Stanley and Greg Plotkin.

ORDER
THE
NEW

YA-BOYY

SIDE A

1. WHAT'S UP..Club Version 4:19
2. WHAT'S UP..Radio 4:07



ISA 12IN00707

Produced by Nas D/Falaw

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ASCAP/FIFALOW/DNAS PRODUCTION
Publishing



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ORDER THUGS

YA-BOYY

SIDE B

1. WHAT'S UP...Instrumental 4:20
2. WHAT'S UP...Accapella 4:25
3. I'M A THUG 3:50



ISA 12IN00707

Produced by Nas D/Fifalow

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Publishing



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Primal © Records



Gone Are The Days

P778
STEREO

SIDE ONE
A810-72

1. Gone Are The Days

3:30 G.Haberstroh, M.Sisson

2. Lovin' So Fine

3:17 G.Haberstroh

3. Persephone's Poison

3:30 C.Canedy, G.Haberstroh

4. Change Your Mind

2:26 L.Bloomfield

5. Till The Break Of Day

6:02 L.Bloomfield

6. How Did You Get So Crazy

4:38 C.Canedy

Primal © Records



Gone Are The Days

P778
STEREO

SIDE TWO
B810-72

1. Frostbite Fantasy

4:46 G.Haberstroh

2. Boogie Bad Express

1:47 G.Haberstroh

3. All You Need Is A Ticket

3:47 C.Canedy

4. Rachel

4:17 L.Bloomfield

5. Follow Your Dream

5:06 G.Haberstroh

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

Copyright © 1956 by Folkways Records & Service Corp., USA

FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,

with Accordion accompaniment by John Abbott

SIDE 1

FP 919 A
(FW 6919 A)

- Band 1. MUŠEL BY TO CHLAP BYT'
Slovak mountain holler
- Band 2. PRELETEL SOKOL
Slovak love song
- Band 3. PRI DUNAJI SATY PERU
Slovak dance song (czardas)
- Band 4. ACH NENI TO NENI
Czech love song
- Band 5. EJ, RUZA, RUZA
Moravian mountain holler
- Band 6. TANOUJ, TANOUJ
Moravian dance song (polka)
- Band 7. ZELENA JA TRAVA
Slovak love song
- Band 8. PROVEDAL ME SLAVICEK
Slovak drinking song

Recorded by Moses Asch

Custom molded by Plastylite

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

Copyright © 1956 by Folkways Records & Service Corp., USA

FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,
with Accordion accompaniment by John Abbott

SIDE II

FP 919 B
(FW 6919 B)

- Band 1. SOBOTENKA
Moravian historical song
- Band 2. NET TAKEHO DZIVCAT'ENKO
Slovak courting song
- Band 3. HAJEJ, MUJ ANDILKU
Czech lullaby
- Band 4. ISLA MARINA DO CINTORINA
Moravian drinking song
- Band 5. KEBY SOM JA VEDELA
Slovak courting song
- Band 6. PONAHLAJ SA SUHAJ
Slovak mountain holler
- Band 7. HOLKA MODROOKA
Czech dance song
- Band 8. ZALET' SOKOL, BIELY VTAK
Slovak love song

Recorded by Moses Asch
Custom molded by Plastylite



PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREOPHONIC equipment

33 $\frac{1}{3}$ RPM

RECORD NO.

1003

Side 1

MA 2076

**DOWNTOWN
PAY IT NO MIND
DO-WACKA-DO
BE YOURSELF
TIGER IN MY TANK**

RECORD SERVICE CO., INC. NASHVILLE, TENN.

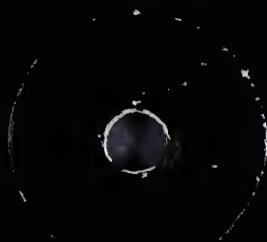


PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREOPHONIC equipment

33 $\frac{1}{3}$ RPM



RECORD NO.

1003

Side 2

MA 2077

**HOLD WHAT YOU'VE GOT
JUST GIVE ME TIME
LOVE POTION NUMBER NINE
THAT'S ALL THAT'S IMPORTANT NOW
I KNOW JOHNNY LOVES ME**

RECORD SERVICE CO., INC. NASHVILLE, TENN.

LLIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 1
33 $\frac{1}{3}$ RPM

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1. MODERN DAY / SHARKS / 3:59
1984 BIG BITE MUSIC (BMI)
2. BACKS AGAINST THE WALL / SHARKS / 4:19
1984 BIG BITE MUSIC (BMI)
3. DON'T BLAME ME / S. QUINN, B. BAINES / 4:06
1984 BIG BITE MUSIC (BMI)
4. LIVE AND LET LOVE / SHARKS / 3:45
1984 BIG BITE MUSIC (BMI)
5. ITS ALL THE SAME / SHARKS / 3:41
1984 BIG BITE MUSIC (BMI)

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LLIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 2
33 $\frac{1}{3}$ RPM

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1. YOU MAKE ME / J. COLEMAN 4:41
1985 CAT RANCH MUSIC (BMI)
2. SORROW / SHARKS / 4:45
1984 BIG BITE MUSIC (BMI)
3. SANCTUARY / S. QUINN, B. BAINES / 5:10
1984 BIG BITE MUSIC (BMI)
4. HOME AGAIN / SHARKS / 4:59
1984 BIG BITE MUSIC (BMI)

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Smokin' Joe
&
The Generals

Black'r Than Blue

JGB-31251

One Side

1. Two Years Too Long (L. & J. Mixon) 3:26
2. Junk Man (J. Mixon) 4:31
3. Don't Mean Nothin' (J. Godown) 4:20
('Till it happens to you)
4. Mean Life (L. & J. Mixon) 5:29

Smokin' Joe
&
The Generals

Black'r Than Blue

JGB 31251

Other Side

1. Ginny Ginny (Sefrin/Brekus) 3:02
2. No Free Cupcakes (J. Godown) 2:34
3. Live Wire (Brekus/Sefrin) 3:30
4. Believe In Yourself (J. Godown) 5:00



**STARVIEW 92.7
BEST OF THE BANDS**

**SIDE ONE
8X657A**

**33 1/3 RPM
STEREO**

- 1. "ANOTHE WAY" - SIGNAL 21**
- 2. "MY IMAGINATION" - STRANGE BEHAVIOR**
- 3. "NOT ANYMORE"**
TORO & THE LAWN BOYS
- 4. "I'VE GOT A SECRET" - YOUTH IN ASIA**



**STARVIEW 92.7
BEST OF THE BANDS**

**SIDE TWO
8X657B**

**33 1/3 RPM
STEREO**

- 1. "HELL'S GATES" - WRATH CHILD**
- 2. "I CAN'T WAIT" - CRY TOUGH**
- 3. "ANOLD COLD WAY" - BACK TALK**
- 4. "MADMAN" - HAUNTZ**

FABRIKATION: TELDEC • TELEFUNKEN-DECCA • SCHALLPLATTEN GMBH., HAMBURG



GEMA

6.22 313-00-1

6.22313

Seite 1 STEREO

© 1975

HOLLESTELLE
PETER HOLLESTELLE

1. **For No One** (Lennon - McCartney)
2. **Fever** (Davenport - Cooley)
3. **To Love Somebody** (B., R. & M. Gibb)
4. **A Place In The Sun** (Wells - Miller)
5. **You'll Have To Face The Music**
(Hollestelle - Sijpesteijn)
6. **Stonewall** (Vermeulen)

33

ZUM PERSONLICHEN GEBRAUCH, VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

VERVIELFÄLTIGUNG (AUSSER

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FABRIKATION: TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN GMBH., HAMBURG



6.22 313-00-2

6.22 313

Seite 2 STEREO

© 1975

HOLLESTELLE
PETER HOLLESTELLE


1. **Play With Fire** (Jagger - Richard)
2. **Never Been To Spain** (Axtón)
3. **That'll Be The Day** (Vermeulen)
4. **Last Train To Clarksville**
(Track 476) (Boyce - Hart)
5. **Turn Out The Lights**
(John & Johanna Hall)

URHEBER- UND
LEISTUNGSSCHUTZRECHTE,
BESONDERS Vervielfältigung

(AUSSER

33

VORBEHALTEN
VERMIETUNG, AUFFÜHRUNG, SENDUNG
ZUM PERSÖNLICHEN GEBRAUCH



A 45 rpm

VERY AMERICANS
STEREO TYPES

SIDE A

1. FLOODGATES
2. WITHOUT A TRACE

**ROCK
PAPER
RECORDS**

RPR-007

Rock & Paper Records Ltd. Licensed from Eulogy Recording

45 rpm

B

VERY AMERICANS
STEREO TYPES
SIDE B

- 3. NOT THAT SERIOUS**
- 4. FAST PLANES TO RIO**

**ROCK
PAPER
RECORDS**

RPR-007



PRAY



REMEMBER ME

THE SOUTHERN WONDERS

SIDE 1

P/V 92987-A

**All Songs Published By:
MARY HILL MUSIC (BMI)
Except Selections 3 & 4**

**For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753**

**STEREO
33 1/3 RPM
© 1987**

**THE SOUTHERN WONDERS
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA**

- 1. GO TO JESUS (5:13)**
(Lead: Doug Truesdale)
- 2. TIME (2:50)**
(Lead: Michael Randolph)
- 3. THERE GOES MY EVERYTHING (7:38)**
(Lead: Lewis McIlwaine)
- 4. YOU MUST BE BORN AGAIN (3:07)**
(Lead: Lewis McIlwaine)

VIRTUE 1618 N BROAD ST. PHILA PA 19121

PRAY



REMEMBER ME

THE SOUTHERN WONDERS

SIDE 2

P/V 92987-B

All Songs Published By:
MARY HILL MUSIC (BMI)

For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753

STEREO
33 1/3 RPM

© 1987

THE SOUTHERN WONDERS
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA

5. I WANT TO THANK YOU LORD (3:18)
(Lead: Willie Perry)
6. SEEKING FOR ME (3.50)
(Lead: Doug Truesdale)
7. REMEMBER ME (3.41)
(Lead: Doug Truesdale)
8. IF THE LORD NEED SOMEBODY (5:28)
(Lead: Doug Truesdale)

VIRTUE 1818 N BROAD ST PHILA PA 19121

B - L E G I T

Side A

"So International "

(1) Clean (2) Dirty (3) Instrum.

B - L E G I T/ Side B

"One Dame"

(1) Clean (2) Dirty (3) Instrum.

"Bag Habit"

(4) Dirty

MALACO



T.M.

THE GERALD SISTERS TREE OF LIFE

**SIDE ONE
STEREO**

4367 A

Produced by F. Williams
and H. Griffin

1. I'VE GOT A RIGHT TO THE TREE OF LIFE 5:24
(F. Williams and H. Griffin) Malaco Music BMI
2. I DON'T HAVE NOBODY TO DEPEND ON 6:26
(Trad) Malaco Music BMI
3. HOLD ON 2:49
(Charles Johnson) Lions Pub. BMI
4. WALKING WITH JESUS 3:23
(N. Baldwin and F. Williams)
Malaco Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

MALACO



T.M.

THE GERALD SISTERS TREE OF LIFE


**SIDE TWO
STEREO**

4367 B

Produced by F. Williams
and H. Griffin

1. LETS GO TO CHURCH 2:06
(N. Baldwin and F. Williams) Malaco Music BMI
2. BOTTLE OF TEARS 3:32
(Trad) Malaco Music BMI
3. WHEN THE EVENING SUN GOES DOWN 4:08
(Edna Cooke) Excellorec Music BMI
4. JESUS MADE WHAT I AM 2:47
(Louis Johnson) Our Children Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS



BMI
Shaka Man
(p)1998 ION SOUTH INC.
Time 4:42
4:57

SHAKA MAN

Arranged and
Produced by
Shaka Man

"ANOTHER WAKE UP CALL"
"BLACK MAN KILL ANOTHER BLACK MAN"

ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. www.ionrecords.com

BMI
Shaka Man
© 1998 ION SOUTH INC
Time 4:20
4:04

SHAKA MAN
"DEJAZZMATCH"
"NEW YEAR, NEW STYLE"

Arranged and
Produced by
Shaka Man

ION RECORDS INC. 19671 Beach Blvd. Ste 403, Huntington Beach CA, 92648. www.ionrecords.com

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ACC'T CAPITOL

TITLE STARTING OVER

ARTIST NATALIE COLE

MTX. NO. SPRO-04449

REC. NO. SPRO-04449

STEREO

SIDE 1

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-A (RSD-318-A)

1. **YOU ARE MY SUNSHINE - 2:35 -**
(Arr. by Roy Burns) (Patricia Music
Publ. Corp. - BMI)
2. **CUTE - 4:22 - (Roy Burns)**
(Patricia Music Publ. Corp. - BMI)
3. **AVALON - 5:00 - (Jolson-Rose-DeSylva)**
(Remick Music Corp. - ASCAP)
4. **LIVINGTIME - 4:34 - (Roy Burns)**
(Patricia Music Publ.
Corp. - BMI)

© ROULETTE

RECORDS, INC.

STEREO

SIDE 2

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-B (RSD-318-B)

1. **GYPSY IN MY SOUL - 4:43 - (Boland-Jaffe)**
(Words & Music Inc. - ASCAP)
2. **JIVE AT FIVE - 5:11 - (Edison-Basie)**
(Bregman, Vocco & Conn Inc. - ASCAP)
3. **TAKE ME OUT TO THE BALL GAME - 5:16 - (Arr. by Roy Burns)**
(Patricia Music Publ. Corp. - BMI)

© ROULETTE RECORDS, INC.

GANGSTA BLAC & SKINNY PIMP

SIDE A



- 1. THINK IT OVER (Clean)**
- 2. ASS IN (Clean) featuring Rap Hustlaz**
- 3. DOGGIN' (Clean) featuring Lil Jon**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

GANGSTA BLAC & SKINNY PIMP

SIDE B



- 1. THINK IT OVER (Street)**
- 2. DOGGIN' (Street) featuring Lil Jon**
- 3. ICY WHITE (Clean)**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

33 $\frac{1}{3}$ STEREO LONG PLAYING
BLUE NOTE RECORDS INC. 47 WEST 63rd - NYC

JIMMY SMITH
PLAYS PRETTY JUST FOR YOU

BST 1563

Side I
(BNST 1563-A)

1. THE NEARNESS OF YOU (Hoagy Carmichael)
2. THE JITTERBUG WALTZ (Fats Waller)
3. EAST OF THE SUN (Bowman)
4. AUTUMN IN NEW YORK (Vernon Duke)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

B
L
U
E

NOTE

®

33 $\frac{1}{3}$ STEREO LONG PLAYING
BLUE NOTE RECORDS INC. • 47 WEST 63rd • NYC

JIMMY SMITH
PLAYS PRETTY JUST FOR YOU

BST 1563

Side 2
(BNST 1563-B)

1. PENTHOUSE SERENADE (Jason-Burton)
2. THE VERY THOUGHT OF YOU (Ray Noble)
3. I CAN'T GET STARTED (Duke-Gershwin)
4. OLD DEVIL MOON (Lane-Harburg)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

B
L
U
E

NOTE[®]

The Venerable Fitz

SIDE A

WE NO SCARED – 6:01

**Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI**

© 1999

— Headquarters Records, Inc.

- HQ 102 (703) 912-1720

www.headquartersrecords.com

The Venerable Fitz

SIDE B

DUB MIX – 3:01

**Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI**

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**MEREDITH
ANOTHER TIME**



**SR-109
33 $\frac{1}{3}$ RPM**

**SIDE A
STEREO**

1. ALL OF US IN IT TOGETHER, Wilder & McGlohon, BMI (2:53)
2. AREN'T YOU GLAD YOU'RE YOU, Van Heusen & Burke, ASCAP (1:42)
3. IT'S SO PEACEFUL IN THE COUNTRY, Wilder, BMI (3:24)
4. RAIN, RAIN (DON'T GO 'WAY), Barer & Wilder, BMI (3:10)
5. DEAR BIX, Frishberg, ASCAP (2:46)
6. LAZY AFTERNOON, Latouche & Moross, ASCAP (2:56)
7. WHERE'S THE CHILD I USED TO HOLD, McGlohon & Wilder, BMI (1:54)
8. LOVE IS A SIMPLE THING, Carroll & Siegel, ASCAP (2:42)
9. YOU ARE THERE, Frishberg & Mandel, ASCAP (2:31)

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**MEREDITH
ANOTHER TIME**



**SR-109
33 $\frac{1}{3}$ RPM**

**SIDE B
STEREO**

1. WHILE WE'RE YOUNG, Engvick, Wilder & Pailtz, BMI (2:15)
2. SMALL DAY TOMORROW, Landesman & Dorough, ASCAP (3:30)
3. A CHILD IS BORN, Wilder & Jones, ASCAP (2:46)
4. THE PIANO PLAYER (A THOUSAND AND ONE SALOONS)
Dowd & d'Ambrosio, BMI (2:00)
5. SOME DAY MY PRINCE WILL COME, Morey & Churchill, ASCAP (2:05)
6. SUCH A LONELY GIRL AM I, Wilder, BMI (2:39)
7. WHEELERS AND DEALERS, Frishberg, ASCAP (3:10)
8. I WAS DOIN' ALL RIGHT, Gershwins, ASCAP (2:42)
9. SKYLARK, Mercer & Carmichael, ASCAP (3:35)

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Grand Prix Records

RON LICHTENSTEIN

"Another Mile"

GPR-3001-A

SIDE 1

- 1. RENEE! (3:08)**
- 2. PAROS (3:22)**
- 3. DANCE WITH ME (2:23)**
- 4. MY LOVE FOR YOU WILL NEVER FADE AWAY (2:19)**
- 5. TWO BROTHERS (2:29)**
- 6. WHERE WOULD I BE (without you?) (3:08)**

Produced & Arranged by Rod Wilson

All selections by Ron Lichtenstein

Largo Music (ASCAP)

© 1981



Grand Prix Records

RON LICHTENSTEIN

"Another Mile"

GPR-3001-B

SIDE 2

- 1. CATCH YOU IN THE WIND (3:33)**
- 2. WALLS AND PEOPLE (2:37)**
- 3. A GIRL LIKE ME (2:13)**
- 4. THE KING OF ROCK 'n ROLL (3:05)**
- 5. ANOTHER MILE (Terry's Song) (4:57)**

Produced & Arranged by Rod Wilson

All selections by Ron Lichtenstein

Largo Music (ASCAP)

© 1981

ORCHID RECORDS

33 $\frac{1}{3}$ RPM

Wiltone BMI

Produced & Arranged by

Chris Towns

under

Gabella Productions, Inc.

OR 1000 A

Music by

Jernigan & Godwin

Time 4:26

© © 1986

VOCAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records

(212) 399-1800

ORCHID RECORDS

33 1/3 RPM

Wiltone BMI

Produced & Arranged by
Chris Towns
under
Gabella Productions, Inc.

OR 1000 B

Music by
Jernigan & Godwin
Time 4:26

© © 1986

INSTRUMENTAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records
(212) 399-1800

~~Dem~~

Clean
Dirty
Inst

Sucks
Dirty
Clean
Just

KnotRoller

RCA VICTOR



From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1317)

SIDE 1
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Columbia
Record Production

MONAURAL

TRADE MARKS REGISTERED • MARCA S/ REGISTRADA

• RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

RCA VICTOR



HIS MASTER'S VOICE

From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1320)

SIDE 4
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Ball

A Colgems
Record Production

MONAURAL

TM & © REGISTERED • MARCA S • REGISTRADA S • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

RCA VICTOR



HIS MASTER'S VOICE

From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-2
(URRM 1318)

SIDE 2
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

TRADE MARKS REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

RCA VICTOR



HIS MASTER'S VOICE

From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-2

(UHRM-1319)

SIDE 3

RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

MADE IN U.S.A. • REGISTERED • MONAURAL • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

**M-G-M
SPECIAL DISC
JOCKEY RECORD**

Not For Sale

**MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.**

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

"GONE WITH THE WIND"

Music Comp. and Cond. by Max Steiner

Side 1

1E-10 ST

1. MAIN TITLE—3:56
 2. SCARLETT & RHETT'S FIRST MEETING—3:28
 3. ASHLEY & SCARLETT—2:13
 4. MAMMY—2:23
 5. CHRISTMAS DURING THE WAR IN ATLANTA—3:13
 6. ATLANTA IN FLAMES—1:38
- Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

**M-G-M
SPECIAL DISC
JOCKEY RECORD**

Not For Sale

**MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.**

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

"GONE WITH THE WIND"

Music Comp. and Cond. by Max Steiner

Side 2

1E-10 ST

1. RECONSTRUCTION—1:55
2. ASHLEY RETURNS TO TARA FROM
THE WAR PRISON—2:04
3. SCARLETT & RHETT REBUILD TARA—2:23
4. SCARLETT MAKES HER DEMANDS OF RHETT—3:03
5. SCARLETT'S FALL DOWN THE STAIRCASE—3:30
6. BONNIE'S FATAL PONY RIDE—2:35
7. FINALE—1:22

Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

metro®

KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 1

MS526

1. FATE—HOWARD KEEL
2. NOT SINCE NINEVEH—DOLORES GRAY
3. BAUBLES, BANGLES AND BEADS
ANN BLYTH
4. STRANGER IN PARADISE
ANN BLYTH AND VIC DAMONE
5. GESTICULATE—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by

Rob. Wright and Geo. Forrest

Publ. by Frank Music Corp.

(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

metro®

KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 2

MS526

1. NIGHT OF MY NIGHTS—VIC DAMONE
2. BORED—DOLORES GRAY
3. THE OLIVE TREE—HOWARD KEEL
4. AND THIS IS MY BELOVED
HOWARD KEEL, ANN BLYTH AND VIC DAMONE
5. SANDS OF TIME—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by

Rob. Wright and Geo. Forrest

Publ. by Frank Music Corp.

(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

SIDE 1

XTAC-8724

"THE MOST TRUCK FOR THE JOB"
(F750, F800 vs. GMC & IHC)

14 Minutes, 30 Seconds

VOL. 56

T 5

Produced by
A. J. HENDERSON ASSOCIATES



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

SIDE 2

XTAC-8725

'PRESENTING THE PRODUCT'
(Selling F100 & F600 vs. Chevrolet 300 & 6000)

Band 1 - Selling a Pickup . . 6:45

Band 2 - 600 Series 8:13

VOL. 56

T 6

Produced by
A. J. HENDERSON ASSOCIATES



**Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.**

PART ONE

VACATION BY TRUCK
(For Dealers and Salesmen)

A Presentation of
FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A.
by Decca Records, Inc., New York, N.Y. **(76376)**

**Electrically Recorded
This Transcription Contains
Copyright Matter**



**Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.**

PART TWO

VACATION BY TRUCK

(For Dealers and Salesmen)

A Presentation of
FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A.
by Decca Records, Inc., New York, N.Y. **(76377)**

**Electrically Recorded
This Transcription Contains
Copyright Matter**



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-9824

FORD DEALERS OPEN SELLING CHAMPIONSHIP
(May-June 1958 Contest)

VOL. 58

X 5

14 Minutes

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63241

"THE DOLLARS AND SENSE OF SELLING THE SIX"

features

(Sales figures of the 1960 "223" six)

VOL. 60

T 5

14 Minutes, 15 Seconds

Produced by: WILDING, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63445

"THERE'S MONEY IN THE MEDIUMS"
(Selling The 1960 F-500 & F-600)

VOL. 60

T 7

15 Minutes, 15 Seconds

Produced by: WILDING, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 1

Side 1
XTAC-9756

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Attitude" — 7 Mins., 15 Secs.

Band 2 "Wholesaling" — 4 mins., 21 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 1

Side 2
XTAC-9757

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appraisal" — 9 mins. 14 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 2

Side 1
XTAC-9758

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appearance Reconditioning"

8 Mins. 33 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION FORD MOTOR COMPANY

Presents

Record No. 2



Side 2
XTAC-9759

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Display" — 4 Mins. 6 Secs.

Band 2 "Balanced Inventory" — 3 Mins.
40 Secs.

Band 3 "Pricing" — 3 Mins. 31 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 3

Side 1

XTAC-9771

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Advertising" — 6 Mins. 36 Secs.

Band 2 "Sales Direction and Solicitation"
7 Mins. 47 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 3

Side 2

XTAC-9772

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Finance Selling" — 6 Mins.
Band 2 "Public Relations" — 3 Mins.
45 Secs.

VOL. 58

UCM 1

Produced by:

WILDING HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 1

XTAC-9586

"PRESENTING THE PRODUCT"
VOL. 58 **G-5A**

Part #1 .. Getting Into The Presentation (First Band)

5 Minutes, 40 Seconds

Part #2 .. Making The Presentation (Second Band)

1 Minute, 45 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 2

XTAC-9587

"PRESENTING THE PRODUCT"
VOL. 58 **G-5A**

Part #3 .. Making The Presentation Stick (First Band)
4 Minutes, 3 Seconds

Part #4 .. What Competition Is Doing (Second Band)
4 Minutes, 28 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 1

XTAC-9908

"HOW THEY SELL WHAT THEY'VE GOT"
(General, Color, Model)

VOL. 58

G-11A

15 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 2

XTAC-9909

"HOW THEY SELL WHAT THEY'VE GOT"
(Engine, Transmission, Equipment)

VOL. 58

G-11A

15 Minutes, 30 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Side 1

XTAC-9565

"SUSPECT... OR PROSPECT?"

VOL. 58

G-4

8 Minutes, 35 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Side 2

XTAC-9566

"SUSPECT... OR PROSPECT?"

VOL. 58

G-4

11 Minutes, 42 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 1

XTAC-9968

"WRITING PROFITABLE DEALS"
(The Order Form As A Guide To Trading)

VOL. 58

G-12A

11 Minutes, 50 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 2

XTAC-9969

"WRITING PROFITABLE DEALS"
(Setting The Stage For Profit)

VOL. 58

G-12A

15 Minutes, 15 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 3

XTAC-9970

"WRITING PROFITABLE DEALS"
(Working The Customer For Profit)

VOL. 58

G-12A

12 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 4

XTAC-9971

"WRITING PROFITABLE DEALS"
(Selling Finance And Insurance)

VOL. 58

G-12A

16 Minutes

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT

CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40127)

SIDE
I

1. AIN'T WASTIN' TIME NO MORE 3:40
(Gregory L. Allman) No Exit Music Co., Inc. BMI
2. LES BRERS IN A MINOR 9:05
(Dickey Betts) No Exit Music Co., Inc. BMI
3. MELISSA 3:05
(Gregory L. Allman - Stephen Alaïmo)
No Exit Music Co., Inc./Sherlyn Pub. Co. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40128)

SIDE
II

1. MOUNTAIN JAM (Theme from "First There Is A Mountain" courtesy of Peer International - BMI)
D. Leitch, G. Allman, D. Allman, D. Betts,
J.J. Johanson, B. Oakley, B. Trucks -
No Exit Music Co., Inc./Peer International - BMI

19:37

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(540129)

SIDE
III

1. ONE WAY OUT 4:58
(Elmore James-Marshall Sehorn)
Rhinelander Music, Inc. - BMI
2. TROUBLE NO MORE 3:28
(McKinley Morganfield) Arc Music Corp. - BMI
3. STAND BACK 3:25
(Gregory L. Allman-Berry Oakley)
No Exit Music Co., Inc. - BMI
4. BLUE SKY 5:10
(Dickie Betts) No Exit Music Co., Inc. - BMI
5. LITTLE MARTHA 2:08
(Duane Allman) No Exit Music Co., Inc. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40130)

**SIDE
IV**

1. MOUNTAIN JAM, Cont'd. (Theme from "First There Is
A Mountain" courtesy of Peer International - BMI)
D. Leitch - G. Allman - D. Allman - D. Betts -
J. J. Johanson - B. Oakley - B. Trucks
No Exit Music Co., Inc./Peer International - BMI


15:06

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ONLY FOR
NOT FOR SALE




STEREO
SIDE 1
210071XA

**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

© 1982 **WHALE ROCK MUSIC** ASCAP

1. Bermuda Is Another World - H. Smith 3:36
2. The Last Farewell - R. Whittaker/Webster 3:35
3. Run Outside - B. Byron :37
4. Yellow Bird - Luboff/Keith/Bergman 4:10
5. Fly Spirit Fly - D. Whittaker/B. Byron 4:24
6. Goodbye Bermuda Goodbye - B. Byron 4:01
7. Red Sails In The Sunset - Kennedy/Williams 3:38

**Whale Rock Music, RHADC
Mangroville, Pomander Rd.,
Paget, Bermuda
Phone: 809-292-2100**



STEREO
SIDE 2
210071XB

**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

© 1982 **WHALE ROCK MUSIC** ASCAP

1. Montreal - B. Byron 4:11
2. St. Michael's Mount - B. Byron 3:43
3. You Used To Be A Rolling Stone - B. Byron 3:20
4. On Christmas Eve - B. Byron 4:31
5. Laugh At The Way That You Are - B. Byron 4:36
6. Harvest Of The Whales - B. Byron 3:08

**Whale Rock Music, RHADC
Mangroville, Pomander Rd.,
Paget, Bermuda
Phone: 809-292-2100**

UNAUTHORIZED PERFORMANCE IS PROHIBITED

D.J. COLLECTION

For Professional Use

SIDE A

33 1/3 RPM

DJC Vol. 3

This Compilation

© 1991

DJ Collection Service

1. 2 MAN SOUND: "Capital Tropical" 4:52
2. CLAUDIA PHILLIPS: "Quel Souci La Boetie" 4:37

Various Artist
B.M.I. / A.S.C.A.P.
Made in Canada

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UNAUTHORIZED PERFORMANCE IS PROHIBITED

D.J. COLLECTION

For Professional Use

SIDE B

33 1/3 RPM

DJC Vol. 3

This Compilation

© 1991

DJ Collection Service

1. MODERN ROMANCE: "Every Body Salsa" 11:30

Various Artist

B.M.I. / A.S.C.A.P.

Made in Canada

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Lee Ritenour

For Promotional Use Only - Not For Sale

GR8P-4017

GR8P-4017

Side A

12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

(Polygram International, Inc./ASCAP)

Produced by Lee Ritenour for Captain Fingers Productions

Executive Producers: Dave Grusin & Larry Rosen

Recorded & mixed by Don Murray

Digital editing by Robert Vosgien

From the compact disc *Wes Bound* (GRD-9697)

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Lee Ritenour

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GR8P-4017

GR8P-4017

Side B

12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

(Polygram International, Inc./ASCAP)

Produced by Lee Ritenour for Captain Fingers Productions

Executive Producers: Dave Grusin & Larry Rosen

Recorded & mixed by Don Murray

Digital editing by Robert Vosgien

From the compact disc Wes Bound (GRD-9697)

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3RD NATION

'i believe'

Our Tribe Mix

33 RPM

BTBX 12.504

B Side

Made in England

BTB Records
181 High Street, Harlesden
London NW10 4TE
Tel: 081 961 5202
Fax: 081 965 3948

Written by Charles Salter, James black & Karl Kalvola
Original production by 3rd Nation
Remixed and reprogrammed by Rollo and Rob D
Pianos by Rob D
Engineered by Goeltz at Swanyard Studios, London
Strings by The Eagle One String Ensemble,
recorded at Eagle One
Keyboards & string arrangement
by Frederick Beckman
Published by Citrus Music/Champion Music

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S

TM

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OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)

ARTIST TRACIE SPENCER

MTX. NO. SPRO-79665

REC. NO. SPRO-79665

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12" 33 1/3 RPM

DATE _____

ACC'T CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)

ARTIST TRACIE SPENCER

MTX. NO. SPRO-79708

REC. NO. SPRO-79665

Champion

RECORDS

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IN FLORIDA: 5893 S.W. 21st Street,
W. Hollywood, FL 33023,
Tel: (305) 966-4744 • Fax: (305) 966-8766

Produced By: T. JAMES 0 54645-5761-1 6

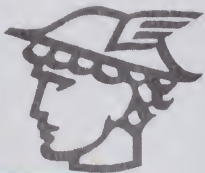
Can't Leave You Alone

(Adapted)

Nitty Kutchie

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Produced By: T. JAMES

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War War War
Elephant Man

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Chameleon

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VPRD 5760

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IN FLORIDA: 5893 S.W. 21st Street,

W. Hollywood, FL 33023,

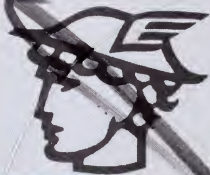
Tel: (305) 966-4744 • Fax: (305) 966-8766



Produced By: T. JAMES

Facts Of Life
(E. BROWN)
Madd Cobra

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Champion

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Distributed by



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IN FLORIDA: 5893 S.W. 21st Street,
W. Hollywood, Fl. 33023,
Tel: (305) 966-4744 • Fax: (305) 966-8766

Produced By: T. JAMES

**Got Di Stuff
DON YOUTH**

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Golden Cartel Entertainment

A DIVISION OF GOLDFINGA' MUSIC

**BABY BABY (Brandy Remake)
Diana Flores**

GF 246
45 RPM
FACE A+A
©Raga Gold



516 - 546 - 8244

**HUNTIN' BUNTIN'
Sailor Man**

Executive Producers: NAT F. & DANNY R. for R&F Productions

Produced by CHRIS GOLDFINGA'

Music by RAFF

Mixed by PHILLIP SMART & SNAKEY at

HC&F Studios

Mastered at VP Records

CULTURE BEAT

INSIDE OUT

The second promo!
Features remixes from
Doug Laurent, Felix Gauder,
Kai McDonald.

7678-S1



S I D E T W O
BAS 7678 XSS 7678B

-D. Laurent-N. Katzmann-J. Supreme- Executive Producer: Frank Fensalu /
Abfahrt Productions • Produced by Doug Laurent • *Remixed by Doug
Laurent • **Remixed by Uwe Wugenkecht and Misar for Static Productions •
***Remixed by Felix Gauder • + Remixed by Kai McDonald • + + Remixed
by C. Krumm and H. Stapff at Sonic Solution Studios • Special versions
taken from the 550 Music release "Inside Out" (67561) • Publishers: Abfahrt
Publishing/Warner Chappell/Edition Get Into Magic/Warner Chappell •
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CULTURE BEAT INSIDE OUT

SIDE 1 • 1. (Doug Laurent Euro Mix)* 5:48 •
2. (Mikado Mix)** 6:19 • 3. (Felix Gauder Mix)*** 6:28

SIDE 2 • 1. (Kai McDonald Eternia
Mix) + 9:48 • 2. (Quadriga Mix) + + 6:20

DEMONSTRATION - NOT FOR SALE

33 1/3 rpm

S I D E O N E
BAS 7678

33 1/3 rpm

S O N Y



MUSIC

XSS 7678A

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RECORDS INC.

FRANKIE

*Promotional Copy Only
Not For Sale*

PAL-7187A-DJ

45 RPM

STEREO

**SIDE A
TIME
6:00**

SWEET SWEET KISS (CLUB MIX)

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions

Mixed by Freddy Bastone

Edited by Chep Jose Nunez

Mixed at Unique Studios, NYC

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RECORDS INC.

FRANKIE

Promotional Copy Only
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PAL-7187B-DJ
45 RPM
STEREO

SIDE B

SWEET SWEET KISS (DUB MIX) — 5:36
SWEET SWEET KISS (RADIO MIX) — 4:56

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions
Mixed by Freddy Bastone
Edited by Chep Jose Nunez
Mixed at Unique Studios, NYC

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CAUSE & EFFECT

"It's Over Now"

A1

106



FIRE

Frank Stickemz

FOR PROMOTIONAL USE ONLY

AMC

1. STICKEMZ YOU GOT'EM (ALBUM)
2. STICKEMZ YOU GOT'EM (RADIO)
3. STICKEMZ YOU GOT'EM (INSTRUMENTAL)
4. RAP STAR (ALBUM)
5. RAP STAR (RADIO)

PRODUCED BY ALAFI / HETROCKS /
FIREHOUSE 23

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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FIRE

Cree / Shorty

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AMC

1. CREE - RED HOT (ALBUM)
PRODUCED BY BOBBY JONES / AUGUST CAT /
FIREHOUSE23

2. SHORTY - HEY YOU (RADIO)

3. SHORTY - HEY YOU (RADIO)

PRODUCED BY SHORTY

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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Ready Music Group

Charles Paul

RMG 002 A

PROMO

(C) & (P) 2005

SATISFIED

(Charles Paul)

- 1. Radio Edit**
- 2. Instrumental**

Produced by: Adam Deicht,
Adam "Schmeens" Smirnoff
& Chris "Max" Pinset
at ReadyRockland Studio
Tel: 845-821-8725

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Ready Music Group

Charles Paul

Feat. B.L.A.M.

RMG 002 B

PROMO

(C) & (P) 2005

SATISFIED

[Charles Paul]

- 1. Extended Club Mix**
- 2. Ext. Inst. 3. Accapella**

Produced by: Adam Deicht,
& Chris "Max" Pinset
Adam Deicht & Nick Kasper
at ReadyRockland Studio
Tel: 845-821-8725

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EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

CUT WEH CAN'T HEAL

(Rupert Cummings)

PACOG.

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

ONE LANGUAGE

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

NO COMPARISON

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

RUN HIM

(Richard Nelson)

Richie Tech

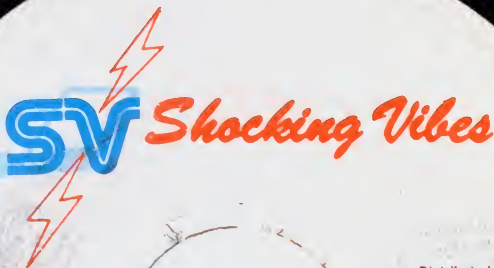


SIDE A
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

EITHER OR IETHER
(C. Butt)
GENERAL DEGREE

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SIDE B
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

HOT LIKE PEPPER
(A. Bradford)
BUCCANEER
VERSION

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VPRD-5774-A



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FL. 33023.
(305) 966-4744

SIDE A
Produced By
Danny Browne



DELICATE

(T. Bonnick & C. Butt)

Skatta & General Degree

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MAIN ST.

VPRD-5774-AA

SIDE AA
Produced By
Danny Browne

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Riding West

(P. Thomas & H. Browne)

Cutty Ranks

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**PRESENTING THE
CARLTON REESE SINGERS
IN
"PASS GOD'S LOVE ON"**

SIDE ONE

CR 555

"PASS GOD'S LOVE ON"—4:22

Arr. Reese-Jean Parker, Lead

"FILL MY CUP"—2:45

Arr. Reese-Eugenia Reynolds, Soloist

"TRY JESUS"

Arr. Reese-Carlton Reese, Lead

"IF I CAN HELP SOMEBODY"—5:30

Arr. Robinson-Sandra Robinson, Soloist

"A CHARGE TO KEEP I HAVE"—4:50

Arr. Hendricks-Joe Hendricks, Soloist

"SURELY GOD IS ABLE"—3:50

Angelic, Reese-Gloria Fikes &

Laundry Cameron—Lead

**PRESENTING THE
CARLTON REESE SINGERS
IN
"PASS GOD'S LOVE ON"**

SIDE TWO

CR 555

"BECAUSE HE LIVES"—5:45

Amos Webber, Soloist

"IF YOU JUST HOLD OUT TILL TOMORROW"

Traditional-Irean Henry, Lead

"GOD KNOWS ALL ABOUT ME"—4:30

Traditional-Jean Whitlow and Sandra
Robinson, Soloists

"I'VE GOT JOY LIKE A RIVER"—3:30

Traditional-Hattie Gaines, Lead

"I KNOW WHO HOLDS TOMORROW"—3:20

Back Home-Carlton Reese, Soloist

Melody House

PRE-SCHOOL FITNESS

33 1/3 RPM

SIDE ONE
MH - 61

JUMBO ELEPHANT
SILLY RABBIT
TIGHTROPE WALKER
BREATHE DEEP
HELICOPTER TWIRL
GORILLA WALK
LISTENING SOLDIER
BREATHE DEEP
FUNNY FROG
PONY RIDE
BREATHE DEEP

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

Melody House

PRE-SCHOOL FITNESS

33 1/3 RPM

**SIDE TWO
MH - 61**

**SWAYING WILLOWS
MOUNTAINEER
BREATHE DEEP
CATCH A FIREFLY
ROWING
BREATHE DEEP
CUTTING WOOD
THE EXERCISE WAY
BOOGIE WOOGIE BEAR
BREATHE DEEP**

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

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Produced by Salem
Travelers and TWS

STEREO/33 $\frac{1}{3}$ RPM
SIDE ONE
NA-7272-A

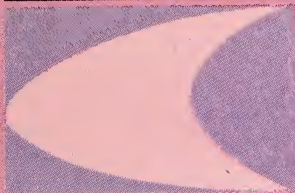
SALEM TRAVELERS
"Let Jesus Come Into Your Life"

1. JUST LET JESUS COME INTO YOUR LIFE — 5:21
(Paul Smith) Arr'd by Jesse McDaniel, Jepakla Music, SESAC
2. I'M SO GLAD — 3:20
(Chester Feemester) Robemma Music, SESAC
3. DON'T DISAPPOINT THE LORD — 3:50
(Arthur Davis) Robemma Music, SESAC
4. THANK YOU LORD — 7:50
(Arthur Davis, Samuel Hanchette, Robert Dixon)
Robemma Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

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RECORDS**

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®

Produced by Salem
Travelers and TWS

STEREO/33 $\frac{1}{3}$ RPM
SIDE TWO
NA-7272-B

SALEM TRAVELERS
"Let Jesus Come Into Your Life"

1. HUNGRY CHILD — 4:30
(Arthur Davis & Billy Perry) Robemma Music, SESAC
2. GOD MAKES IT POSSIBLE — 3:17
(Chester Feemester & Samuel Hanchette) Robemma Music, SESAC 3:17
3. AS FOR ME AND MY HOUSE — 3:24
(Rosanna Smith & Paul Smith) Jepacla Music, SESAC 3:24
4. NEW HIGHWAY — 3:21
(Paul Smith & Cliff Lee) Jepacla Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

MARY
J BUGE

MEDLEY

BOY
GEORGE

THECRYING
GAME

VINCENT BARLOW

Head And Heart

**VB-1001
33 $\frac{1}{3}$ RPM**

**All songs
published 1981,
Vincent Barlow**

SIDE ONE

Stereo

**Produced by
Barlow, Sager**

- 1. Little Bit Of Heaven**
- 2. Home Is Where The Heart Is**
- 3. Parents Song**
- 4. Don't Go To Sleep Angry**
- 5. Hoedown**

VINCENT BARLOW

Head And Heart

**VB-1001
33 $\frac{1}{3}$ RPM**

**All songs
published 1981,
Vincent Barlow**

SIDE TWO
Stereo
Produced by
Barlow, Sager

- 1. Leave This Town**
- 2. Slippin' Away**
- 3. Father**
- 4. Dominoes**
- 5. Rip My Heart Out**

BLING DYNASTY



7 75020 54561 8



matunda
entertainment
ME5365

SIDE A

- 1) Fallin 4 U 3:45 BPM 89.7
- 2) Fallin 4 U (club mix) 3:45 BPM 89.7
- 3) Fallin 4 U (instrumental) 3:30 BPM 89.7

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

BLING DYNASTY



7 75020 54561 8



matunda
entertainment
ME5365

SIDE B

- 1) Fallin 4 U (part II) featuring
Jadakiss & J Hood 4:10 BPM 94.4
- 2) Fallin 4 U (part II) instrumental 3:35 BPM 94.4
- 3) Fallin 4 U (part II) Acappella 3:58 BPM 94.4

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

SUNSET RECORDS

A Beautiful Life *Judy Lynn*

SIDE I
800317

STEREO
33 1/3 RPM

1. A Beautiful Life (*W. Golden*) 2:32
2. Family Bible (*W. Nelson*) 4:12
3. Wait A Little Longer, Please Jesus 2:55
4. Let Me Live 3:56
5. Jesus Loves Me 2:42
(*B. Warner, W. Bradbury*)

Sunset Records - A Div. of John Kelly & Assoc. - Las Vegas, Nev.

SUNSET RECORDS

A Beautiful Life
Judy Lynn

SIDE II
800317

STEREO
33 1/3 RPM

1. Rise Again (*D. Holmes*) 3:56
2. He Was There All The Time (*G. Paxton*) 3:35
3. I'll Fly Away (*A. Brumley*) 1:58
4. Pentecost (*E. Bay*) 2:52
5. Come Holy Spirit (*P. Esslinger*) 3:31

Sunset Records - A Div. of John Kelly & Assoc. - Las Vegas, Nev.



LOUIS NYE

SIDE 1

UAL 4089 A

"HERE'S NYE IN YOUR EYE"

- 1: HIPSTER AT THE BANK
- 2: EMOTIONAL NEWSCASTER
- 3: ARMY SERGEANT

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.

HIGH FIDELITY



LOUIS NYE

SIDE 2

UAL 4089 B

"HERE'S NYE IN YOUR EYE"

- 1: MEETING ON MADISON AVENUE
- 2: THE CHOREOGRAPHER
- 3: MUNICH MUSIC LESSON

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.

RELIX RECORDS

Dinosaurs

Side One

STEREO
RRLP 2031
RRLP 2031A

1. Lay Back Baby (M. Saunders, J. McPherson) (BMI) 3:25
2. Strange Way (B. Melton, P. Zimmels) (BMI) 3:58
3. Do I Move You? (N. Simone) (ASCAP) 7:48
4. Butcher's Boy (Trad. arranged by B. Melton) (BMI) 5:45
5. Good Old Rock 'n Roll (B. Melton) (BMI) 2:15

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' 2,4,5 © 1988 Seafood Music
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RELIX RECORDS

Dinosaurs

Side Two

STEREO
RRLP 2031
RRLP 2031B

1. Resurrection Rag (M. Saunders, R. Hunter)
© 1988 Ice Nine (ASCAP) / Oxtail Music (BMI) 5:38
2. Who Makes The Moves? (R. Hunter, B. Melton)
© 1988 Ice Nine (ASCAP) / Seafood Music (BMI) 4:50
3. Mona (E. McDaniels)
© 1988 Arc Music (BMI) 11:11

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先鋒

唱片

CHASE

SIDE 1

PRC-5178

1. OPEN UP WIDE
2. LIVIN' IN HEAT
3. HELLO GROCERIEC
4. HANDBAGS AND GLADRAGS
5. GET IT ON

民國60年8月出版

出版登記證：內版台音字第0260號

33 1/3

營業登記證：光縣熱乙字第三六八八號

先鋒



唱片

CHASE

SIDE 2

PRC-5178

1. BOYS AND GIRLS TOGETHER
2. INVITATION TO A RIVER
 - 1) TWO MINDS MEET
 - 2) STAY
 - 3) PAINT IT SAD
 - 4) REFLECTIONS
 - 5) RIVER

民國60年8月出版

出版登記證：內版台音字第0260號

33 1/3

營業登記證：北縣商乙字第三六八八號

巨人唱片



STEREO

REMASTERED BY ALI DUBOIS
EMERSON, LEGACY CLASSICS

SIDE 1

TD-1123-1

REMASTERED
BY ALI DUBOIS
EMERSON, LEGACY CLASSICS
REMASTERED
BY ALI DUBOIS
EMERSON, LEGACY CLASSICS
REMASTERED
BY ALI DUBOIS
EMERSON, LEGACY CLASSICS

巨人唱片



STEREO

RECORDED BY THE JAZZ
MUSICIAN AND PAULER

SIDE 2

TO-1125-E

RECORDED BY THE JAZZ
MUSICIAN AND PAULER
RECORDED BY THE JAZZ
MUSICIAN AND PAULER

RECORDED BY THE JAZZ
MUSICIAN AND PAULER

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**A
SIDE**

RH2001

THE WAY I ROCK

1. ORIGINAL 3:00 2. INSTRUMENTAL 2:53
3. CHORUS 3:02 4. CHORUS & BACKS 3:02
5. BACKS 2:58

TOMMY BONDZ

WWW.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

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B
SIDE

RH2001

SHARK TEAM

1. ORIGINAL 3:27 2. REMIXES 3:27
3. ROCK VERSION 3:29 4. RADIO MIX 3:27
5. INST. REMIXES 3:27 6. INST. ORIGINAL 3:27
7. VOCALS ONLY 3:07

TOMMY BONDZ

ENTERTAINMENT
WWW.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE A
PP53722
A&A Records

1. *Players in the ATL* (Nuttin but Game)
2. *Players in the ATL* (Street)
3. *Thanks To My Mom*

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DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE B
PP53722
A&A Records

- 1. Knock Knock*
 - 2. Ain't No Business Like No Business*
 - 3. This Is For My Niggas*
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ELEKTRA

JOESKI LOVE

A SIDE
STEREO

96 68500
33 1/3 RPM

PEE-WEE'S DANCE 4:29
VOCAL / LONG VERSION
(M. Davis, J. Wiener)

Vinylentertainment Publishing Inc., ASCAP
Produced & Arranged by Vincent Davis
Engineered by Craig Sevan at INS Recording
© 1986 Elektra/Asylum Records
ST ED-68650A

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ELEKTRA

JOESKI LOVE

B SIDE
STEREO

96 68500
33 1/3 RPM

PEE-WEE'S DANCE 2:56
ACAPPELLA BEAT

PEE-WEE'S DANCE 4:23
INSTRUMENTAL
(V. Oaks, II. Roger)

Entertainment Publishing Inc. - ESCAP
Produced & Arranged by Vincent Davis
Engineered by Doug Beyko at WMS Recording

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ST ED-60850B

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전 본 레 코드
(Not For Sale)
es: and phone



VERTIGO

STEREO		33 ¹ / ₃	∞
허가일자 1986. 5. 10 허가번호 86-422 제작일자 1988. 6. 25 시 간 22 : 31		SEL-RP 1092 6650 006	1

MANUFACTURED / DISTRIBUTED BY SUNG EUM LTD. UNDER LICENSED BY PHONOGRAM INT'L B.V.
 MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO.3. SUNG EUM LTD.

NAZARETH SNAZ (LIVE)

1. Telegram 5:53 / Part 1-On Your Way (Nazareth)
 Part 2-So You Want To Be A R & R Star (McGuin/Hillman)
2. Razamanaz (Nazareth) 4:20
3. I Want To Do Everything For You (J. Tex) 5:10
4. This Flight Tonight (J. Mitchell) 3:28
5. Beggars Day (N. Lotgren) 3:40

심의번호 8605-L2898~L2913



VERTIGO

STEREO

33 $\frac{1}{3}$



허가일자 1986. 5. 10
허가번호 86-422
제작일자 1988. 6. 25
시 간 18 : 11



SEL-RP 1092
6650 006

2

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MINISTRY OF CULTURE AND INFORMATION / REGISTRATION NO. 3, SUNG EUM LTD.

NAZARETH
SNAZ (LIVE)

1. Every Young Man's Dream (D. Sweet) 3:41
2. Heart's Grown Cold (A. Cleminson) 5:34
3. Java Blues (R. Danko) 3:56
4. Big Boy (A. Cleminson) 5:00

실의번호 8605 - L2898 ~ L2913

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VERTIGO

STEREO

33 $\frac{1}{3}$



허가일자 1986. 5. 10
허가번호 86-422
제작일자 1988. 6. 25
시 간 14 : 03



SEL-RP 1092
6650 006

3

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3, SUNG EUM LTD.

NAZARETH SNAZ (LIVE)

1. Holiday
(D. McCafferty/A. Cleminson/M. Charlton/P. Agnew/D. Sweet) 3:24
2. Hair Of The Dog (Nazareth) 5:54
3. Let Me Be Your Leader (M. Charlton) 4:45

심의번호 8605- L2898~ L2913

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본 레코드
(Not For Sale)
Gramophone



VERTIGO

STEREO

33 $\frac{1}{3}$



허가일자 1986. 5. 10
허가번호 86-422
제작일자 1988. 6. 25
시 간 16 : 39



SEL-RP 1092
6650 006

4

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3. SUNG EUM LTD.

NAZARETH SNAZ (LIVE)

1. Love Hurts (B. Bryant) 4:00
2. Tush (Gibbons/Hill/Beard) 4:34
3. Juicy Lucy (Nazareth) 4:13
4. Morning Dew (T. Rose) 3:52

심의번호 8605- L2898 ~ L2913

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震聲



唱片

JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-A

1. WINDSONG
2. COWBOY'S DELIGHT
3. SPIRIT
4. LOOKING FOR SPACE
5. SHIPMATES AND CHEYENNE
6. LATE NITE RADIO

震聲唱片有限公司
版局
一之號六十巷二五

台北市士林區美崙街一五二巷

號九三〇〇

震聲



唱片

JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-B

1. LOVE IS EVERYWHERE
2. TWO SHOTS
3. I'M SORRY
4. FLY AWAY
5. CALYPSO
6. SONG OF WYOMING

號

字

司公

限有

版局

片唱

之號

六十

巷

二五

街

美區

林士

台北市

唱 POP 譜 拍
◀STEREO▶

CHANSON

SIDE 1

MH-7423

① DON'T HOID BACK

② I CAN TELL

③ I LOVE YOU MORE

68 1 出版

司公限有份股業企譜拍

統一公司第一分公司
地址：台北市民生東路74號11樓2號

統一公司第一分公司
地址：台北市民生東路74號11樓2號

唱 POP 譜 拍

←STEREO→

CHANSON

SIDE 2

MH-7423

① WHY

② DID YOU EVER

③ ALL THE TIME YOU NEED

68 1 出版

司公限有份股業企譜拍

總發行：台北市民生東路794巷11號2樓
電話：五五一〇
總代理：台北市一公司第73205號

總發行：台北市民生東路794巷11號2樓
電話：五五一〇
總代理：台北市一公司第73205號

中



藍

FOUR SEASON
四季合唱團

CSJ-334-A

Stereo

- 1 Walk on by
- 2 Always something there to
remind me
- 3 What's new pussycat
- 4 What the world needs now is love
- 5 Make it easy on yourself
- 6 Anyone who had a heart

中市梅操

中市小

57年7月出版
中華唱片廠出品
內版台音字第〇一八九號

中



聲

FOUR SEASON
四季合唱團

CSJ-334-B

Stereo

- 1 Mr. tambourine man
- 2 Blowin in the wind
- 3 Queen jane approximately
- 4 Like a rollin stone
- 5 Don't think twice
- 6 All I really want to do

57年7月出版

中聲唱片廠出品

內版台音字第〇

九號

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片唱世巨



STEREO

JOAN BAEZ CONCERT

尊恩貝茲主唱

西洋歌曲

LW-159-A

- ① BABE I'M GONNA LEAVE YOU 遠離我愛
- ② GEORDIE 喬蒂
- ③ COPPER KETTLE ALBERT F BEDDOE 銅鍋
- ④ KUMBAYA 肯貝雅
- ⑤ WHAT HAVE THEY DOND TO THE RAIN 雨於何奈
- ⑥ BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR
情人的頭髮是黑色
- ⑦ DANGER WATERS 水深危險

民國58年3月再版

33 1/3

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片唱世巨



STEREO

JOAN BAEZ CONCERT

尊恩貝茲主唱

西洋歌曲

LW-159-B

- ① GOSPEL SHIP 福音之船
- ② THE OUSE CARPENTER 木匠
- ③ PRETTY BOY FLOYD 可愛的男孩
- ④ LADY MARY 瑪莉小姐
- ⑤ ATE AMANHA 愛蒂阿曼哈
- ⑥ MATTY GROVES 瑪蒂葛樂夫斯

民國58年3月再版

33 1/3

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出版登記證內版台音字第〇二二八號

Ubanghi Records

L. ROY WRIGHT
&
ROCKAS

Time 7:05

45 RPM

L0409A
1982

SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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Lawtone Music
ASCAP



Ubanghi Records

L. ROY WRIGHT
&
ROCKAS

Time 7:05

45 RPM

L0409B
1982

SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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Lawtone Music
ASCAP





"THE BEST OF RAY BARRETTO"
"LO MEJOR DE RAY BARRETTO"

1. GUAGUANCO BONITO (Lopez-Barretto) 4:12
Frost Music Corp.-Forshay Music Inc. (BMI)

CLP-1315 DJ
(CLP-1315-A)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Side A

2. APRIETA EL POLLO (Tito Punte) 2:50
Patricia Music Publ. Corp. (BMI)
3. CELOSA (Marcelino Guerra) 2:45
Little Dipper Music Corp. (BMI)
4. DAME TU CARINO (Al Valdes Jr.) 3:05
Little Dipper Music Corp. (BMI)
5. GUAJIRA Y TAMBO (Ray Barretto) 2:45
Little Dipper Music Corp. (BMI)
6. A PUERTO RICO (Bonet-Barretto) 2:29
Little Dipper Music Corp. (BMI)

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**"THE BEST OF RAY BARRETTO"
"LO MEJOR DE RAY BARRETTO"**

1. RITMO SABROSO (Ramirez-Barretto) 2:56
Little Dipper Music Corp. (BMI)

CLP-1315 DJ
(CLP-1315-B)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Side B

2. EL CAMINO (Lopez-Barretto) 2:52
Little Dipper Music Corp. (BMI)
3. TERESITA (Stancerone-Barretto) 2:46
Little Dipper Music Corp. (BMI)
4. EL WATUJI (Ray Barretto) 2:10
Little Dipper Music Inc. (BMI)
5. LOS CUEROS (Ray Barretto) 2:55 Frost Music
Corp.-Forshay Music Inc. (BMI)
6. GUGUANCO PUEBLO NUEVO 2:37
(Al Valdes, Jr.)
Little Dipper Music Corp. (BMI)

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VICTORY
STEREOLAB

NO. 1

(Side One)

33 $\frac{1}{3}$ R.P.M.

VY- 138

1. Long Cool Woman. 2. Magic Woman
Touch. 3. Too Young To Be Married
4. On A Carousel. 5. Carrie Anne.
6. Sorry Suzanne. 7. Blowing In The
Wind. 8. Dear Eloise.
9. Hey Willy. 10. Stay.

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VICTORY



**VICTORY
STEREOLAB**

NO. 2

(Side Two)

33 $\frac{1}{3}$ r.p.m.

VY- 138

1. *He Ain't Heavy He's My Brother.*
2. *I Can't Let Go.* 3. *I Can't Tell The Bottom From The Top.* 4. *Bus Stop.*
5. *Jennifer Eccles.* 6. *Stop, Stop, Stop.*
7. *Just Like Me.* 8. *King Midas In Reverse.* 9. *Yes I Will.* 10. *Just One Look.* 11. *Here I Do Again.*
(BY The Hollies)

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HARDCORE

R E S P E K

Marlon Music, Inc.

SIDE A
45 RPM

MM102-A
(c)1995 Marlon Music, Inc.

- 1. Cherry Garden (Hip Hop Mix) 4:09**
- 2. Cherry Garden (Street Mix) 4:09**
(Dionne Vaz & Shari Lee)

CHINA

Produced By: Errol Moore & Marlon Hew

Recorded At: HCF Studio. Freeport LI.

Engineer: Michael McDonald

Published By: Marlon Music Inc.

Distributed By: VP. Record. 89-05 138 St. Jamaica.

NY.11435. Tel:(718)291-7058, Fax:(718)658-3573

In Florida (305)966-4744.

HARDCORE

R E S P E K

Marlon Music, Inc.

SIDE AA
45 RPM

MM102-AA
(c)1995 Marlon Music, Inc.

- 1. Cherry Garden (Arab Mix) 4:09**
- 2. Acapella 4:09**
(Dionne Vaz & Shari Lee)

CHINA

Produced By: Michael McDonald & Marlon Hew
Tracks Laid: Dennis Haliburton.

Recorded at: HCF Studio, Freeport LI.

Engineer: Michael McDonald

Mixed by: Anthony "DJ.Yonnie" Wright.

Distributed by: VP.Record. 89-05 138 St. Jamaica.

NY.11435. Tel:(718)291-7058. Fax:(718)658-3573

In Florida (305)966-4744.





**DOUBLE ii
RECORDS**

ROTTIN RAZKALZ

1A

**RAW
VERSION**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

**DOUBLE ii
RECORDS**

ROTTIN RAZKALZ

1B

**RADIO
EDITS**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

P*O*S*T*I*V*E*L*Y
J*A*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY (Phillips Milk of Music B.M.I.)
6. LIFE IS BEAUTIFUL

All songs written by Robert Bobby
All songs published by Six Percent
Yoga Music B.M.I. except as noted
I LIKE MIKE RECORDS
20 Jane Lane, Holtwood, PA 17532

P*O*S*I*T*I*V*E*L*Y
J*A*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DON'T GET YOU
5. LOVE DRUNK
6. JUCIN'

All songs written by Robert Bobby
All songs published by Six Percent
Yoga Music B.M.I.

I LIKE MIKE RECORDS
20 Jane Lane, Holtwood, PA 17532

הבה נשיר
עם "אגד"

SING ALONG WITH "EGGED"

1. HEVEYNU SHALOM ALEYCHEM — ISRAEL BAND
AND CHOIR (Folk) 2. TO THE VICTOR — GEULA GILL
3. MEDLEY: ELEH CHAMDA LIBEE / YISM'CHU HASHAMAYIM /

Side 1

69019

A



69019 A

33

- VTAAHER LIBENU — THE PARVARIM (Traditional) 4. YA REE-
BON — YEHORAM GAON (Traditional) 5. LAND OF MILK
AND HONEY — YAFFA YARKONI (Bible — E. Gamliel)
6. UFARATSTA — EFFIE NETZER SINGERS (Trad.)

Arrangements: 1 — Graziani, 2 — D. Seltzer,
3 — Y. Heuri, 4 — Sh. Cohen,
6 — E. Netzer

MADE IN ISRAEL

SING ALONG WITH
PELTOURS

הבה נשיר עם פלטורס

1. AM ISRAEL CHAY — ARIC LAVIE (Traditional)
2. RABBI AKIBA — FOLK CHOIR (Traditional) 3. UV'-
YOM HASHABBAT — OSNAT PAZ (Traditional) 4. SIMAN

SIDE 2



69019 P
B

33

- TOV, MAZAL TOV — MIKE BURSTEIN (Traditional)
5. HINEH MA TOV — HENRYK PICK (Traditional)
6. DAVID MELECH ISRAEL — EFFIE NETZER SINGERS
(Bible — Folk)

Arr.: 1 — A. Weiss, 2 — G. Aldema,
3—5 — B. Nagari, 6 — E. Netzer

MADE IN ISRAEL

MCR

1. Sunday (Coots Grey) 2:21
2. Blue Moon (Rodgers & Hart) Robins Music Co. 5:06
3. Turtle I (L. Mann) 3:36

SIDE ONE
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Look To The Sky (A.C. Jobin)
Corcovado Music Co. 3:52
5. Night And Day (Cole Porter) Harms N.Y. 2:26
6. Willow Weep For Me (Ann Ronell)
Bourneco ASCAP 3:43

MCR

1. Take Five (Dave Brubeck) 2:55
2. Gershwin Medley (Advanced Music Co.) 4:26
3. Perfidia (A Dominguez) Southern Music 3:15

SIDE TWO
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Whats New (Bob Haggart-Johnny Burke)
ASCAP 3:06
5. Gravy Waltz (Steve Allen) 3:31
6. Poinciana (Buddy Bernier- Nat Simon)
Anne-Rachel Music Co. N.Y.) 4:42



GONZ
FRONT END

Side One
N.F.R. 05-22

33 1/3 RPM
8X651A

Just in Time 8:07 Irving Berlin

Wielding for D. 10:36 Bruce Gertz
(Gertz Music A.S.C.A.P.)

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Records Inc.



GONZ
FRONT END

Side Two
N.F.R. 05-22

33 1/3 RPM
8X651B

Theme for Ernie 8:08 Fred Lacey

Ninth House 7:20 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

On the Brink 5:29 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

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Records Inc.

TEAR DROP



SUNNY OZUNA
and the
SUNLINERS

LP-2008

SIDE 1

A Man Of Words
Fiesta And
Encuentro
Cumbia Del
Vol. 1
Paseo Del

THE HIGHLIGHTS OF SUNNY OZUNA
BUENA VISTA (1955-1965)
EL BELLO (1966-1975)
CIBA BLUES (1976-1985)
COMO FUE (1986-1995)

THE 10 HIGHLIGHTS OF SUNNY OZUNA

TEAR DROP



SUNNY OZUNA
AND THE
SUNLINERS

LP-2006

SIDE 2

A. MARY P. NIKKOS
Production
Recording Service
Studio, Inc.
227 E. Sterling
Pasadena, Texas

ALEGRE ME ANDO PASTANDO (Mariano Diaz)

LA BICICLETA (Lito Guerrero)

AGUANTE CORAZON (Alejandro Perez)

POBRE DEL POBRE (Acacio Salas)

EL TACONAZO (Lalo Gonzalez)

LA CUIDADES (Jose Alfredo Jimenez)

THE LOVE I LOST

Remixes by:

Rick Garcia • Lego • Trajic

Spero • Angel Alanis



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck & Fleet Sales Department

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTC 6268

"KNOW YOUR TRUCK VOCATIONS"

VOL. 50

NT - M7

Produced by

WILLING PICTURE PRODUCTIONS INC.

CHICAGO, ILLINOIS



Universal
RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY
Presents

"THE PROSPECT'S FROM MISSOURI"
(You've Got to Show Him)

(Running time 13:30)

VOL. 55

T 3

Produced by
A. J. HENDERSON ASSOCIATES, INC.





C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
FORD DIVISION
presents

FEO-SC-590-1

"FORD TRUCK FACTS"
Series F-7 & F-8

VOL. 50

NT-P 3

Produced by
WILDING PICTURE PRODUCTIONS INC.
CHICAGO, ILLINOIS



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
FORD DIVISION
presents

FEO-SC-591-1

"KNOW YOUR COMPETITION"

VOL. 50

NT-M 3

Produced by
WILDING PICTURE PRODUCTIONS INC.
CHICAGO, ILLINOIS



Universal
RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"IN THE BAG"
(Use of Bird Dogs)
(Running time 9:40)

VOL. 50

NC 3 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

"READY, WILLING AND ABLE"

(Qualifying Prospects)

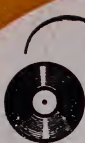
(Running time 12:45)

VOL. 50

NC 4 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



Universal
RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"THE \$50 RIDE"

(Demonstrating)

(Running time 9:50)

VOL. 50

NC 5 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"THIS TRADING BUSINESS"

(Closing Techniques)

(Running time 11:00)

VOL. 50

NC 6 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.

Eastern Heritage



NO CASH...
3 TICKETS

The Eastern Heritage

Side One: Early Morning Rain / Weekend / Catch The Wind / Blue Eyed Darlin' / Scotland The Brave / Gentle On My Mind

Side Two: Ribbon Of Darkness / Baby's A Kickin' / I've Lived A Lot In My Time / Bringin' In The Georgia Mail / Troublin' Mind / Fox On The Run

WHAT IS BLUEGRASS? To Alan Lomax, it's "folk music in overalls." To some folks, bluegrass is to country music as jazz is to pop. Depending on a person's taste, it can range from the soulful, traditional sound of Ralph Stanley to the modern upbeat arrangements of the Osborne Brothers.

The Eastern Heritage's brand of bluegrass means drive, a natural, smooth sound and the ability to do new things without losing sight of the music's traditional roots. Bluegrass is country soul. But it's alive and fun as well.

These boys enjoy playing so well that they advertise they'll play for just about anything—parties, weddings, christenings, Bar Mitzvahs, funerals or house wrackings.

The members of Eastern Heritage have their roots in the Washington, D.C.—Baltimore, Md. area, the bluegrass capital of the world. It's not surprising then, that they all developed an interest in bluegrass at an early age. In fact, Dan Curtis says that "bluegrass was his favorite since before it was called bluegrass. And it shows. You only have to listen to his intricate driving style to know how deep his feelings are for his music."

Dick Drevo calls bluegrass a very disciplined musical style. You can certainly feel this as you listen to his clean, smooth, traditional banjo playing. Dick's playing is spontaneous and free, but he channels his efforts into the traditional mold so as not to deviate from the syncopation of the instruments that he feels is so important to his music. It's natural that he should feel this way because he first learned to play from notables such as Bill Emerson.

"Bluegrass reflects the essence of life both past and present. It's closer to our heritage than any other form of music played today." Who else but Johnny Knight, history buff and amateur philosopher, would feel this way about his music? And it's in his free flowing, easy singing style, fine guitar work, and, perhaps most, in the songs he chooses and arranges.

Bluegrass is not static. Part of its appeal is its ability to adapt to change with the times. It's very natural then, that the youngest member of the group, Fred Knight, would be the one to electrify the Eastern Heritage with his amplified bass and provide a "bluesy" touch with his harmonica.



Dan, Dick, Johnny and Fred all love this music called bluegrass. But to really find out what it means to them and what Eastern Heritage's style of bluegrass can mean to you, put on this record, sit back and enjoy the sound — it's good!

DICK DREVO

Dick was born in Takoma Park, Md. on December 17, 1943 and grew up in Northwest Washington, D.C. He began playing professionally at age nineteen. Dick has played with numerous bands on the East Coast, including occasional

performances with the Country Gentlemen. A highlight of his career was having performed on an album with the legendary Scotty Stoneman shortly before he died. Dick holds a Bachelor's Degree in Engineering Technology and is employed as a Sales Engineer for Varian Associates. His interest in electronics and music have culminated in his establishment of a recording studio, Urban Recordings Ltd. He is also an accomplished amateur radio operator. Dick, his wife, Perry, and family make their home in Bethesda, Md.

Recorded at Urban Recordings, Ltd., Bethesda, Maryland

Produced by Dick Drevo for Adelphi Records

Disc Mastering by George Marino, Sterling Sound

Photo by Phil Straw

Designed and Illustrated by Richard Bangham

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P.O. Box 288, Silver Spring, Maryland 20907



AD 2007

DAN CURTIS

Dan was born in Baltimore, Md. on April 18, 1935 and has lived there all his life. He began playing professionally in 1953, has recorded with several different bands and has appeared regularly on Baltimore radio and TV shows as well as the famous WVVVA Wheeling Jamboree. In addition to playing the mandolin (using the "Curtis By Hand Method") he also plays banjo, guitar and bass. Dan's interests include electronics and photography. He is a Division Manager for the Graymar Co. in Baltimore, where he lives with his wife, Carol, and his two sons, Danny, Jr. and Neil.

JOHNNY KNIGHT

Johnny was born on April 14, 1941 in Washington, D.C., and grew up in suburban Maryland. He began playing the guitar at the age of fifteen and appeared on the Don Owens Show on WTTG-TV in 1959. He played the Washington, D.C. folk music scene in the early sixties as a solo performer. (Johnny and Dick met at a meeting of the Washington Folk Music Guild in 1962.) Johnny graduated from the American University in 1963 with a B.A. in history and is now a Major in the U.S. Marine Corps. He presently lives with his wife, Janella, and son, Scotty, in Woodbridge, Va.

FRED KNIGHT

Fred was born in Washington, D.C. and grew up near Bethesda, Md. He began playing the guitar at the age of seventeen and switched to the electric bass a few years later. Fred began playing professionally in 1969 and has played in country and rock bands as well as other bluegrass bands around the Washington, D.C. area. He is a computer field engineer for the Comma Corporation and is, naturally, drawn to electronics as a hobby. His wife, Lynne, shares both Fred's interest in electronics and his profession; she is also a field engineer. Fred and Lynne live in Amundale, Va.

Janella Knight

Our grateful appreciation to Gary Henderson and Katy "Melon" Daly of American University's National Public Radio Station WAMU, Gene Rosenthal of Adelphi Records and Perry Drevo for their studio engineering assistance.

"Weekend" is in memory of Danny Kroll

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Queen Village Studios, Phila., Pa.
Walt Kahn Engineer
PRODUCED BY THE DOVELLS
Jerry Gross, Mark Stevens
EXECUTIVE PRODUCER
Sol (Socco) Farbstein

ARRANGEMENT ——— CHARLES CAMORATA
COVER DESIGN ——— BILL TRACY
FEMALE VOCAL ON "STAY AWHILE" — ELAINE GROSS
LOVE TO THE LADIES ——— Joan and Elaine

The
Dovells
Jerry Gross & Mark Stevens

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G O N E A R E T H E D A Y S

Primal®





George Haberstroh
lead vocals, lead guitar



Linc Bloomfield
bass, vocals



Mark Sisson
rhythm guitar



Carl Canedy
drums, vocals

Side One

Gone Are The Days
Lovin' So Fine
Persephone's Poison
Change Your Mind
Till The Break Of Day
How Did You Get So Crazy

Side Two

Frostbite Fantasy
Boogie Bad Express
All You Need Is A Ticket
Rachel
Follow Your Dream

Produced by Kinkadee
Cover Design: Michael Cunningham

Physical Records: 778
Correspondence:
1910 North Main Street
Elmira, New York 14902
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GONE ARE THE DAYS

(Habenbren-Sisson) 3:30

Gone are the days, yeah,
when free to live and live for free.
We've changed our ways.
Got to get moving down the ebony tracks.
It makes no difference who you are, or what you be.
Everybody's life is meant to have this change in scene.
Got to take our time, choose our own grind.
Make sure to collect the debt that's due.
We used to wait, but never dine.
Must mistaken memories with our music.
Gone are the days, yeah,
now life is work and work is play
Maybe someday we'll understand.
When the Mann Lot dream has worn away
There's no difference who you are, or what you be.
Everybody's life is meant to have this change in scene.
#Solek Music 1978
#Silver Eagle Music 1978
George Habenbren - vocals, lead and rhythm guitars
Mark Sisson - electric bass, string guitar
Linc Bloomfield - bass, Hammond organ
Carl Canedy - drums
Carl Canedy - drums

LOVIN' SO FINE

(Habenbren) 3:27

Came in on a strange plane baby.
Hard to get my feet to touch the ground.
When I saw you I had one idea
To take you right on down.
Now I've seen a lot of other women.
But honey you take the case.
Won't you please come help me
Join the human race?
With lovin' so fine, I think I'm gonna lose my mind.
You may have seen me blown past Mars.
Or caught me floatin' in space.
One thing is for sure now baby,
You were watchin', I feelin' my face.
It was sending love to you.
Messages all the time
Now here's your chance to receive me
All at one time.
With lovin' so fine, I think I'm gonna lose my mind.
I suppose you've got a lot of questions babe.
Hurry, I can't get much time.
I'm searching for some new ideas
How our love can stay so fine.
Got to try to keep a step ahead
Before your time's run out.
Just relax and hold me closer.
We'll get through this somehow.
With lovin' so fine, I think I'm gonna lose my mind.
With lovin' so fine, I think I'm gonna lose my mind.
With lovin' so fine, I think I'm gonna lose my mind.
With lovin' so fine, I think I'm gonna lose my mind.

#Solek Music 1978

George Habenbren - vocal, lead and rhythm guitars
Mark Sisson - rhythm guitar
Linc Bloomfield - bass, piano
Carl Canedy - drums, congas
Chip Smith - electric piano

PERSEPHONE'S POISON

(Canedy/Habenbren) 3:30

#Devilish Music 1978
#Solek Music 1978
Carl Canedy - drums, congas, timbales, steel drums,
congas, North drums, guitar and bass in interlude
George Habenbren - lead guitar
Mark Sisson - rhythm guitar
Linc Bloomfield - bass
Chip Smith - electric piano
Gary Cloud - synthesizer

CHANGE YOUR MIND

(Bloomfield) 2:26

Babe, since you left home, I've lived here all alone.
The love you left behind is running through my mind.
I see where we went wrong, our differences were strong
My life was hard to share; you thought I didn't care.
And if you're gonna love me, why deceive me?
I never hurt you then.
And if you don't believe that I still need you, babe,
You'd better look again.
I believe in time that you will change your mind.
The freedom that you choose can't give the love you'd lose.
So if you better see if crying will beat me.
But if you want to be all mine, believe me girl,
This time you'll want to stay.

#Top Shelf Music 1978

George Habenbren - vocal, lead acoustic guitar
Linc Bloomfield - bass, acoustic and electric
sax and twelve-string guitars, percussion
Carl Canedy - drums, percussion
Freddie Brandard - vibes
Brian Rothman - maracas

TILL THE BREAK OF DAY

(Bloomfield) 6:02

In the hills after dark, there's a man who walks a lonely trail.
Through the national park.
In his dreams he can fly from his bed.
Crazy things are going through his head.
"Weren't you ever loved?"
Tell me now, cause I'm just a dreamer.
"Darkness fills your soul."
No, it can't, 'cause I don't believe you.
Search the hills for gold till the break of day.
Water falling nearby, he can hear it out beyond the trees.
Dabbling his eyes.
There's a girl bathing in the moonlight.
Wild dreams set his mind in flight.
"Boy, I know your name."
No, you can't, 'cause I've never seen you.
"Come and play my game."
No, I can't, 'cause I must have dreamed you.
Always it's the same till the break of day.

Till the break of day
(I want you to love me)
I will search the dark side of my soul.
Till the break of day
(I need you to save me)
I won't stop until I find that gold.
Till the break of day
(I want you to love me)
I can't stand the way I'm growing old.
Till the break of day
(I need you to save me)
All my dreams I've loved you, held you, then you slipped away.
Morning dawns through the shades, and the frost goes on the window pane.
As the fantasy fades.
He calls out, but now there's nobody there.
And he's hurt because it's so unfair.
(Falling through the skies)
Help me girl, 'cause I really need you.
(Open up your eyes)
No, no please, I don't want to leave you.
Time to realize, it's the break of day.

#Top Shelf Music 1978

Linc Bloomfield - lead and harmony vocals, acoustic and
electric guitars, Hammond organ, percussion
George Habenbren - harmony vocals, lead guitar, slide guitar
Mark Sisson - guitar
Carl Canedy - drums, percussion, guitar
Susan Hale - gourd vocal
David Hent - Hammond organ on postlude

HOW DID YOU GET SO CRAZY

(Canedy) 4:30

(dedicated to anyone who has ever been a victim of insanity)
How did you get so crazy? You're such a sexy lady.
Smiling for the boys, talking with that Southern drawl
Where did you go that summer night?
I turned around and you were gone.
The moon and stars caught an early flight.
And I was left greeting the morning light.
REFRAIN
I mumbled some words I thought you'd hear
But you kept laughing at me.
Every guy you meet has the lines you're expecting to hear
So what does it matter if you disappear?
REFRAIN

I'm not asking for too much time.
Every now and again will do me fine.
The look in your eyes says it all.
Everyone's your clown in this circus town.

REFRAIN

How did you get so crazy? You're such a sexy lady.
How did you get so crazy? You're such a sexy lady.
How did you get so crazy? You're such a sexy lady.

#Devilish Music 1978

Carl Canedy - vocal, lead drums, acoustic guitar
George Habenbren - lead guitar, harmony vocals
Mark Sisson - electric and acoustic guitar
Linc Bloomfield - bass, harmony vocals
Chip Smith - Rhodes piano
Jan Neelander - steel
Elizabeth Harrington - violin
Cathy Beth Hicklet - cello
Songs arranged by Sam Davis



FROSTBITE FANTASY

(Haberstroh) 4:46

It was a night so bright the stars shook with fever;
So cold outside - must be twenty below
I'd been walking now for about half an hour
Straight out of town I was heading home

Now the snowdrifts ranged from five to ten feet,
A lot of that just loosely powdered snow
So when the north wind began churning 'in my face,
I could barely see the way to go.

And the countryside seemed unfriendly,
A never-ending desolate domain.
My only friend, high above my head,
Was the smiling crescent-shaped moon

(A lone row of pine trees said.)
"Stay away from here; you should be near the ones you love,
The ones you love."

I knew if I did not keep on walking,
I would be lost for long this winter
So I covered my face and set a stiff pace to race that surging frostbite;
Time to leave the fury of the snow

I was thinking thoughts of Thoreau,
Dreaming schemes of transporting bears.
Woe is me, my frostbite fantasy turned reality,
like a sitcom iceberg

And the countryside seemed unfriendly,
A never-ending desolate domain.
My only friend, high above my head,
Was the smiling crescent-shaped moon

(A lone row of pine trees said.)
"Stay away from here; you should be near the ones you love,
The ones you love."

© Skolake Music 1978

George Haberstroh - lead vocal, lead and rhythm guitars
Mark Sisson - synthesizer and electric twelve-string on prelude
Line Bloodfield - bass
Carl Canedy - North drums
CJL Spencer - wind
(Recorded by Paul Mark Sisson and George Haberstroh)

BOOGIE BAD EXPRESS

(Haberstroh) 4:47

Stay with me, I'll set you free,
All aboard, right now for the Boogie Bad Express.

Every night around noon, everyone's feelin' fine
Gettin' high, knowin' for the music
When the band goes on, you wait 'til you're long
Before they're hot, and they're crucial.

Stay with me, I'll set you free,
All aboard, right now for the Boogie Bad Express.

The place is packed and it's time to relax,
And party hearty with the music.
When the perspiration drops and the girls start shakin' hips,
You know you're in the Boogie Bad music.

Stay with me, I'll set you free,
All aboard, right now for the Boogie Bad Express.

Your body's in motion,
Your mind's in a spin.
Ain't got no worries;
Cute keep boogeyin' 'til the music ends.

© Skolake Music 1978

George Haberstroh - lead and harmony vocals, lead and rhythm guitars
Mark Sisson - rhythm guitar
Line Bloodfield - bass, harmony vocal
Carl Canedy - drums
Shane Winters - horns

ALL YOU NEED IS A TICKET

(Canedy) 3:47

Slinky lady's got a brand new car
Furs on her back and he'll drive so far to please you
She knows she's got a good ride

Businessman loves his secretary
She's so wild and he's so daring
He takes time every day to check her file inventory

All you need is a ticket, and life can be a very fine time

Ageing beauty still thinks she's a cutie
Twinkling eyes in that low-cut disguise
She's looking for you to please her

All you need is a ticket, and life can be a very fine time

It all relates to a friend once knew
It relates to a food like you
Simple man, has a simple cure for anything so sure

All you need is a ticket, and life can be a very fine time

You can embellish me money, honey
You can shoot down my loan
You can find me a new job
Turn my albums to gold

All you need is a ticket, and life can be a very fine time

© Devilish Music 1978

George Haberstroh - lead and harmony vocals, lead guitar
Mark Sisson - rhythm vocal percussion
Line Bloodfield - bass, harmony vocals, percussion
Carl Canedy - drums, percussion
Chip Smith - piano
J.D. Mills and the crew - rhythm section
Mike Cosmo - trumpet
Tom Smith - trumpet
Dan Martin - trombone
Shane Winters - trombone
Horns arranged by Tom Davis

RACHEL

(Bloodfield) 4:17

There was never a doubt in my mind,
It was only a matter of time
Through my eyelids I was led for a sign,
Soon enough you were crossing the line.

At first we didn't know what to say,
But the feeling was stronger that way.
When I kissed you I wanted to stay,
And I knew I would love you someday.

Rachel, you're the only one I know.
Come on girl, and hold me close before you go.
Rachel, won't you come to me again?

Baby, please, you make my dreams never end.
Soon you came to see me again,
And we fell like the oldest of friends.

In the kitchen we made such a meal,
Then you showed me how line I can feel.

I remember the things that we said
When I brought you your breakfast in bed,
And with sadness you left me that day,
With your husband you moved far away.

Now your letters arrive every week,
And your poetry full of mystique,
While your marriage is up on the shelf,
I have got to leave you for myself.

Rachel, you're the only one I know.
Come on girl, and hold me close - don't let me go
Rachel, say you'll come to me again.

Baby, please, you make my dreams never end.
© Top Shelf Music 1978

Line Bloodfield - lead and harmony vocals, acoustic, six and twelve string guitars, electric guitars, acoustic and electric pianos
George Haberstroh - harmony vocals
Carl Canedy - drums
Brian Rotuniser - bells

FOLLOW YOUR DREAM

(Haberstroh) 4:06

Sunrise, sunset, I found my dream,
But it doesn't matter
Only to me

Clear sky, cloudy day, don't worry me at all
Cause I know she's with me, within
I stand so tall

It's hard to hold back these things that
That I've been living in

The need to endure, made good by the pure who'd given life

Sunrise, sunset, do what you know
You may not always be able to follow
Follow your dream

It's hard to turn back these pages
They've been flipping on me now

I tried to endure, but you know that I wasn't sure of this life

Sunrise, sunset, I found my dream
But it doesn't matter
Only to me

© Skolake Music 1978

George Haberstroh - lead and harmony (in all lead and rhythm vocal percussion)
Mark Sisson - electric twelve-string guitar
Line Bloodfield - bass, harmony vocals
Carl Canedy - drums
Lex O'Brien - cubs

Kelakos is George Michael Kelakos Haberstroh,
Mark Cosens Sisson, Lincoln Palmer Bloodfield, J. and Carl Patrick Canedy. Recorded at Pyramid Sound, Ithaca, NY, August 1977 and February through July 1978. Mixed August 1978. Produced by Kelakos, engineered by Alex Penelas and Tony Volante. Organic advisor - Steve Merrill.

Cover designed by Michael Cunningham. Front cover photography - Jim Bush, N.Y. Production House. Back cover photographs - Greg Weaver, Duane Bassett.

This album is dedicated to all the people who have believed in our music.

Special thanks to the Kelakos family, Mary Eleanor Haberstroh, Albert Haberstroh, Jr. and Mrs. Donald B. Sisson, Dr. and Mrs. L.P. Bloodfield, Mrs. A.H. Canedy, Charles Fard, Fred and Karen Selly, Gary and Amy Fann, Dr. Mrs. Dorothy Bassett, Margaret and Douglas, Joyce and Don MacConquidie, Babs, Mr. and Mrs. Robert Kennel, Heather and the entire MacDonald family, Donna, Theresa, Brenda, Suzanne, Su, H.W., Cindy, the people of Chelast, Nate Murray, Pete Gulliflow, Hank McPherson, Al Marcella, Jeff Kirk, Jack Summers, Baur and Bing Luttell, the phantom Band Breaker, Greg Dubacz, Les and Carol Tyler, Congressional Grey Studios, Ray Joannicovich and Ashbury Park, John Twinstarm, Paul Coody, the Dawls, Manny's, Brian and Janis Miles and the crew Fajao Music, E.D. Winkler Dr. Co., Musicians Referral and Jack Sieck, Chuck and Bob Harnick, the Muff Dross, Greg and Cathy Weaver, Jim Carroll, The Paid Pros Band, Lou and Tom, Pat Seld, The Rock Shop, Pop Reviews, David Dubow, Tom O'Neil, Bill Avramis, Corliss, Joe Leo, Carol Burlew, the Kingston farmhouse, the Volante Agency and John Perleas, Frank Neer, Ritchie Littlejohn, John Carter Rulle, Jim Roberts, Big Angie, Carmine Apple, Tony Williams, John Wallace, Franklin J. Schaffner, the Fontainebleau, the O.P. Abe and The Nippon TV Network, Jeff White, the Ferragamo, Jackie Sam, Sam and Richard, Glen Savage, Jim and the Beatles, and the Mad Builders.

Extra Special thanks to Duane Bassett
A "Standing O" for Tony Volante for keeping it together through the insanity.

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FOLK SONGS FROM CZECHOSLOVAKIA



**SUNG BY ELIZABETH KNIGHT
ACCOMPANIED BY JOHN ABBOTT**

FW 6919 FOLKWAYS RECORDS, & SERVICE CORP., N.Y.C.

SIDE I

- Band 1. SHEPHERD SONGS
- Band 2. LOVE SONGS
- Band 3. CHILDREN
- Band 4. MERRY-MAKING

SIDE II

- Band 1. SOLDIER'S LIFE
- Band 2. SPINNING SONGS
- Band 3. OUTLAWS AND DANCE
- Band 4. WEDDING SONGS
- Band 5. BALLAD OF ANNA MOLNAR

FOLK SONGS FROM CZECHOSLOVAKIA

FOLKWAYS RECORDS Album # FW 6519

©1955, 1961 by Folkways Records and Service Corp., 121 W. 47th St. NYC USA

FOLK SONGS FROM CZECHOSLOVAKIA

Sung by ELIZABETH KNIGHT

Accompanied by JOHN ABBOTT

Elizabeth Knight was born in Centralia, Washington. She studied piano and voice in Centralia and Seattle, and music theory, piano and voice at the University of Washington, from where she graduated B.A. in English literature. She received her M.A. in Slavic languages and literature from Columbia University and studied Slavic languages and literature at Charles University, Prague, Czechoslovakia for two years on an exchange scholarship from the Institute of International Education, graduating with a Ph.D. in Slavic studies. Miss Knight traveled extensively through Czechoslovakia and learned folk songs while there.

SIDE I, Band 1 MOUNTAIN HOLLAR: Musel By To Chlap
Byt' (Slovak)

Musel by to chlap byt'
Čo by ma chceš mabit', vyberany!
Valaška pri boce
Len sa tak lípce,
Opástek vibijany!

SIDE I, Band 2 LOVE SONG: Preletel Sokol (Slovak)

Preletel sokol s hory na topol
Kam sa posadil, kam sa on posadil
Svojej milej na dvor.

Oj, danaaj, danaaj, oj, danaaj, danaaj.

Janičko volá Anička moja
Keby si vyšla, keby si ty prišla,
Ma dve na tri slova.

SIDE I, Band 3 CHARDASH DANCE SONG: Pri Dunaji Šaty
Perú (Slovak)

Pri Dunaji šaty Perú Kde husari maľujú. Poznala milá milého Smutne volala na neho	Za sto zlatých na nedaajú Lebo husaru nemajú. Dybych ja byl sprostý vojak, To by bylo všetko inak, Ale ja som veľkým pánom, U švádryny kapitánom.
--	--

SIDE I, Band 4 LOVE SONG: Ach Není Tu Není (Czech)

Ach není tu není, co by mě těšilo
Ach není tu není, co mě těší!
Co mě těšovalo vodou uplynulo
Ach není tu není co mě těší.

Jake' to vorání bez pluv, bez koní
Jake' to vorání bez koleček,
Takové vorání, jako mlýnování,
Jako mlýnování bez hubiček!

Pořád mně dávají co se mně nelíbí
Pořád mně dávají co já nechci.
Dávají mně více, ten má jen pul srce,
Pul ho dal nebože, pul by dal mně.

He Must Be A Real Man

Anyone who would want to beat me up
Must be a real man, an exceptional one.
I have an ax that shimmers
At my side
And a tooled belt!

The Falcon Flew

The falcon flew from the hill to the poplar tree
Where he sat down
In my love's yard.
Janicek is calling, "My Anicka
Why don't you come out
For two or three woe."

Women Are Washing Clothes By The Danube

The women are washing clothes by the Danube;
The Hussars march by.
A girl sees her lover
And calls sadly to him.

Darling, darling, I love you.
I will pay 100 gold pieces to get you out of the
Russars.
They won't take 100 gold pieces
Because they need Russars.

If I were an ordinary soldier
Then everything would be different.
But I'm an important man,
I'm the captain of the regiment.

He Is Not Here

The one who could comfort me
Is not here.
That which could comfort me has gone by like the
waters.
The one who could comfort me is not here.

What is plowing without a plow, without a horse?
What is plowing without wheels?
Such plowing is like loving
Without kisses.

They are always giving me what I don't love,
They are always giving me what I don't want.
They are giving me a widower who has but half a heart,
Half he has given to God; half he would give to me.

SIDE II, Band 5 COURTING SONG: Kebý Som Ja Vedela
(Slovak)

Kebý som ja vedela
Kde môj milý kosi
Veru by ma niesla
Vo fertuske rosy!

Kebý som ja vedela,
Kde môj milý pije
Veru by ma niesla
Štyri pivoniel

If I Knew

If I knew
Where my love were reaping,
I would bring him
Dew in my apron.

If I knew
Where my love were drinking
I would bring him
Four peonies.

SIDE II, Band 6 MOUNTAIN HOLLAR: Ponáhľaj Sa Šuhaj
(Slovak)

Ponáhľaj sa šuhaj, z hory javorovej
Pодаj že mi podaј, vodičky studeneј.

Či z hora či z doľa, každý na mňa volá
Ako bych každiemu fraјerenkou bola.

Či z hora či z doľa na mňa nevolajte
Chudobnô som dievča, pokoјa mi dajte.

Hurry Up, Darling

Hurry up, darling, hurry from the maple tree hill.
Give me a little drink of cold water.

Everyone calls to me from the hills and valleys
As if I were everyone's lover.

Don't call to me from the hills and valleys
I'm a poor girl, leave me alone.

SIDE II, Band 7 DANCE SONG: Holka Modrooká (Czech)

Holka modrooká, nesedávej u potoka
Holka modrooká, nesedávej tam:

(1) V potoce je velká voda
Vezmi tě, bude škoda,

Holka modrooká nesedávej tam.

(2) V potoce se voda točí
Podemele tvoje oči

(3) Přijde na tě zryglačka
Připraví tě o věneček.

My Blue-eyed Girl

My blue-eyed girl, don't sit by the stream,
My blue-eyed girl, don't sit there.

There is a lot of water in the stream;
It would be a shame if it caught you.

My blue-eyed girl, don't sit there.

The water whirls in the stream
It will wash away your eyes.

The gamekeeper will find you
And beguile you.

SIDE II, Band 8 LOVE SONG: Zalet' Sokol, Biely Vták
(Slovak)

Zalet' sokol, biely vták
Ku mójmu miemu.
Pozdravuj ho na stokrát,
Povedz tiško jem

Аby prišiel večer k nám
že ho pekne prosím
že ho veľmi rada mám
že ho v srdci nosím.

Fly Falcon, White Bird

Fly falcon, white bird
To my sweetheart.
Greet him 100 times
And tell him softly

That he should come to see me tonight
Tell him that I ask him tenderly,
That I love him very much,
That he's always in my heart.



DOWNTOWN DO-WACKA-DO

HOLD WHAT YOU'VE GOT
LOVE POTION NUMBER NINE
TIGER IN MY TANK
THAT'S ALL THAT'S
IMPORTANT NOW
I KNOW JOHNNY LOVES ME
BE YOURSELF
JUST GIVE ME TIME
PAY IT NO MIND



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Side One

**DOWNTOWN
 PAY IT NO MIND
 DO-WACKA-DO
 BE YOURSELF
 TIGER IN MY TANK**

Side Two

**HOLD WHAT YOU'VE GOT
 JUST GIVE ME TIME
 LOVE POTION NUMBER NINE
 THAT'S ALL THAT'S IMPORTANT NOW
 I KNOW JOHNNY LOVES ME**

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Sharks



B A C K
A G A I N S T
T H E W A L L

1. MICHIGAN DAY / SHARKS / 3:50
TORN DIG DIT! MUSIC (DM)
2. BARKS AGAIN! THE KALL / SHARKS / 4:19
TORN DIG DIT! MUSIC (DM)
3. DON'T DRAM! M.I. / S. RUMIN. B. DANKS / 4:08
TORN DIG DIT! MUSIC (DM)
4. LIVE AND LET LIVE / SHARKS / 3:45
TORN DIG DIT! MUSIC (DM)
5. YES ALL THE SAME / SHARKS / 3:41
TORN DIG DIT! MUSIC (DM)

1. YOU MAKE ME / J. J. CULMAN / 4:41
TORN DIG DIT! MUSIC (DM)
 2. SORROW / SHARKS / 4:45
TORN DIG DIT! MUSIC (DM)
 3. SUNDAY / S. CULMAN / 5:18
TORN DIG DIT! MUSIC (DM)
 4. HOME AGAIN / SHARKS / 4:50
TORN DIG DIT! MUSIC (DM)
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RECORDED AT THE MARCHLOUSE, PHILA. PA
ENGINEERED BY DON OGDEN
ASSISTED BY BIG AL GREENE
MAILED AT THE MARCHLOUSE, PHILA. PA
ENGINEERED BY DON OGDEN
ASSISTED BY MARK SHARKS
MUSIC (DM), TORN DIG DIT! MUSIC (DM)
COVER DESIGN: ED KANER
COVER PHOTOGRAPHY: BEN PHOTOS

ADDITIONAL MUSICIANS:
CARLIN, RYAN SHARKS (COULDS) ON "DON AND ANO"
PERCUSSION (LIVE) "TORN DIG DIT! MUSIC" AND
"YOU MAKE ME" (LIVE)
"DANKS AGAIN! THE KALL"
"DON AND LET LIVE" AND "YOU MAKE
ME"

MARK SHARKS (LIVE) ON "MICHIGAN DAY"
PERCUSSION (LIVE) "TORN DIG DIT! MUSIC" AND
"YOU MAKE ME" (LIVE)
"DON AND LET LIVE" AND "YOU MAKE
ME" (LIVE)
"DANKS AGAIN! THE KALL"
"DON AND LET LIVE" AND "YOU MAKE
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"DANKS AGAIN! THE KALL"
"DON AND LET LIVE" AND "YOU MAKE
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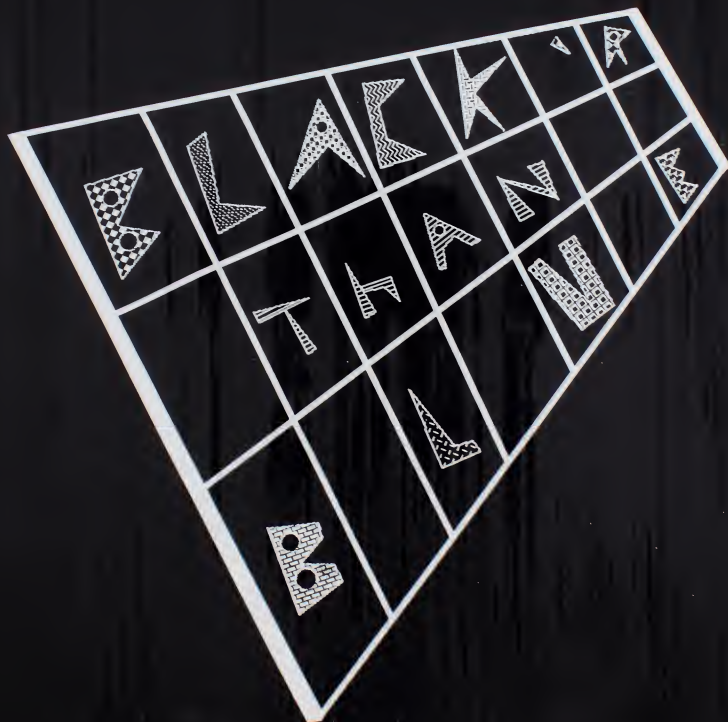
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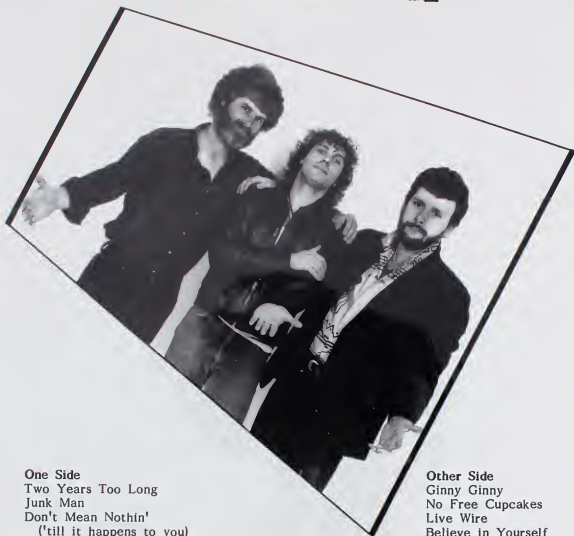
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Black'r than Blue



One Side
Two Years Too Long
Junk Man
Don't Mean Nothin'
(till it happens to you)
Mean Life

Other Side
Ginny Ginny
No Free Cupcakes
Live Wire
Believe in Yourself

Joe Mixon:

Guitar
Roland GM-70
Keys
Blue's Harp
Vocals

Jim Brekus:

Bass
Keys
Vocals

Jeff Godown:

Drums
Keys
Vocals

with;

Dave Smith:

Soprano and Tenor Sax

Special Thanks:

Priscilla, Paul, The Roadies (K&L), Lisa,
Mike, Charlie, T. R. Communications,
Celle, and all our loyal fans!!

Recorded at

Kearney Street Studio
Allentown, PA

Mixed at

Fastrack Recording Studios
Denver, CO

Mixed by

Wayne K. Gerbrandt

Mastered at

Aardvark Record Mastering
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Mastered by

Paul Brekus

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92
WHTF-FM

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BEST OF THE BANDS



1987



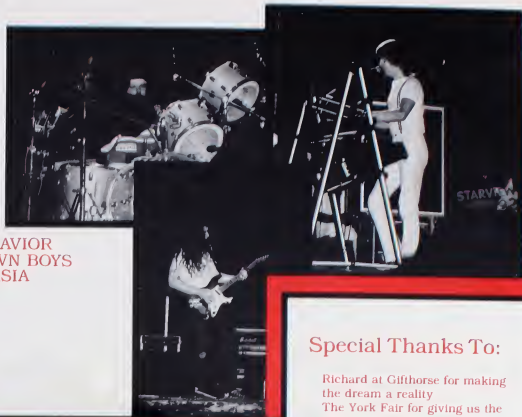
BEST OF THE BANDS

SIDE ONE

"ANOTHER WAY" - SIGNAL 21
 "MY IMAGINATION" - STRANGE BEHAVIOR
 "NOT ANYMORE" - TORO & THE LAWN BOYS
 "I'VE GOT A SECRET" - YOUTH IN ASIA

SIDE TWO

"HELLS GATES" - WRATH CHILD
 "I CAN'T WAIT" - CRY TOUGH
 "AN OLD COLD WAY" - BACK TALK
 "MADMAN" - HAUNTZ



Special Thanks To:

Richard at Githorse for making the dream a reality
 The York Fair for giving us the opportunity to present the "Best of the Bands"
 The fine sponsors of the 1987 Best of the Bands Competition:
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 George Stone - Warner Bros. Records
 Bill Kennedy - Epic Records
 Jim Innerst
 Dana "Boddy" Kinneman
 and finally, to all the bands who participated on the album and to all those who make music in Central Pa. You are all truly the "Best of the Bands"

During the late '70's and early '80's Starview 92.7 started a tradition by presenting the best of the local musicians on disc-known then as the homegrown albums. That tradition returns with the very first "Best of the Bands" albums. Featured are all the bands who performed at the 1987 Best of the Bands Competition at the Great York Interstate Fair in September. Nearly 4,000 enthusiastic fans packed the grandstand to witness eight of the best bands in central Pa. Battle it out in two categories to determine who indeed was the best of the bands. We hope you enjoy this album as much as all of us who were involved with the 1987 Best of the Bands.

The Starview Staff

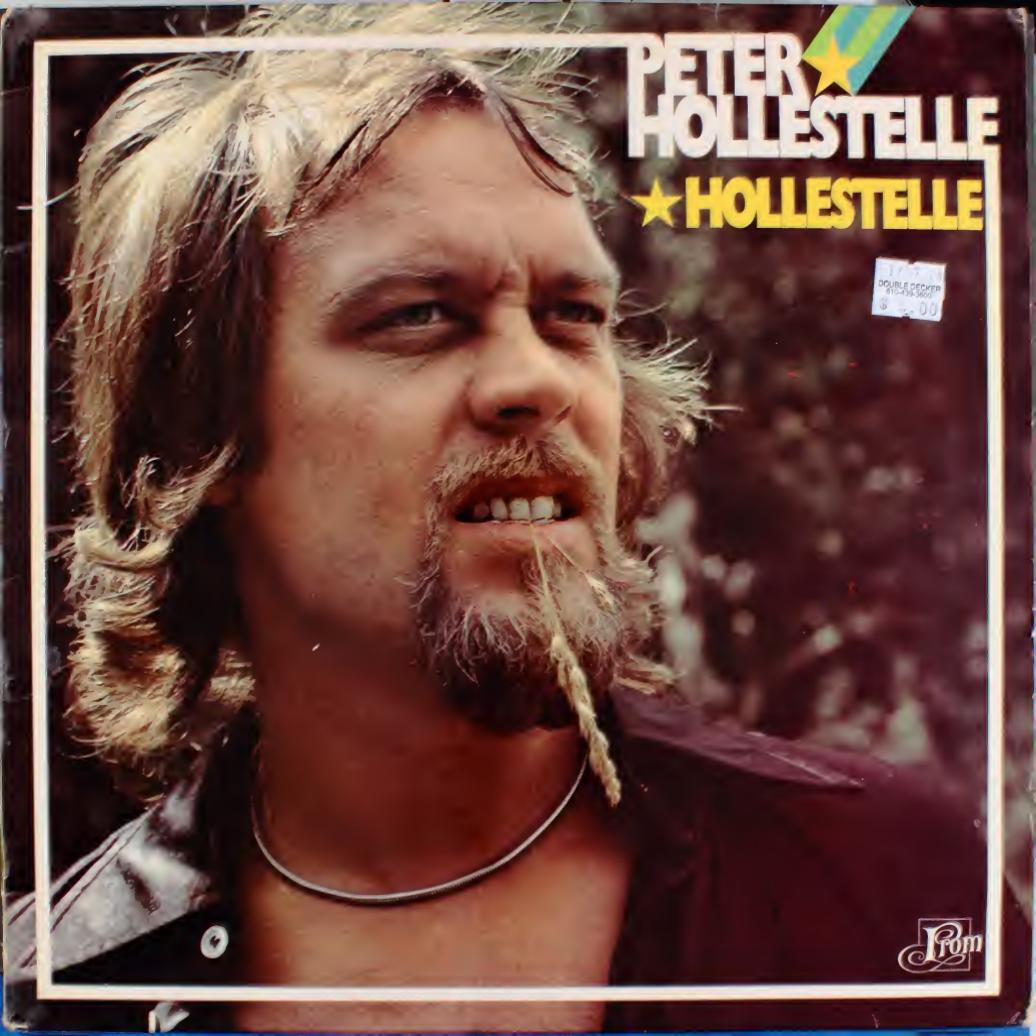
Produced by: Richard Hower and Mike Ondayko
 Engineered by: Richard Hower at Githorse Recording Studios,
 5555 Allentown Blvd., Harrisburg November 1987 through February 1988.

THIS ALBUM IS DEDICATED TO TIM DRYER

BEST OF THE BANDS

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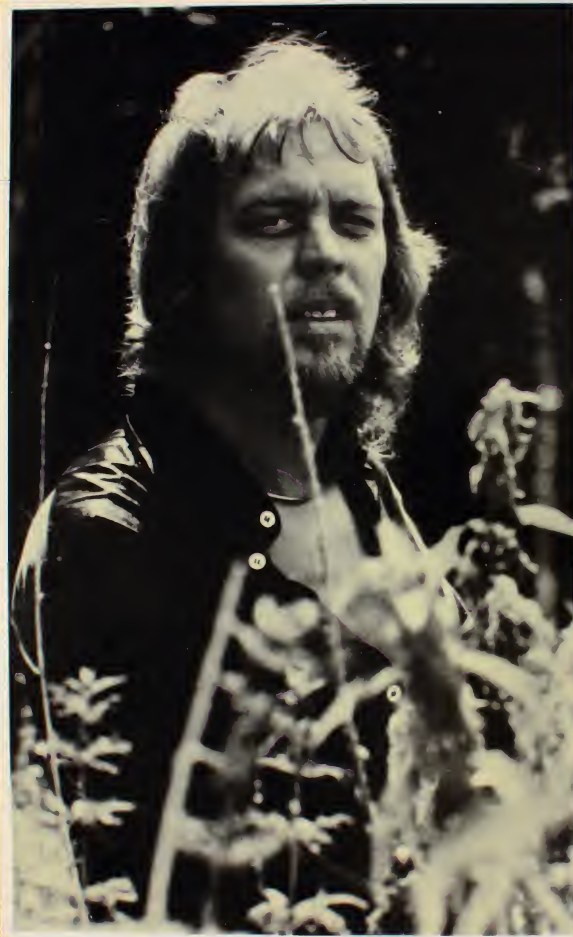




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AS

Seite 1

For No One (Lennon-McCartney)	3:37
Fever (Davenport-Cooley)	4:12
To Love Somebody (B., R. & M. Gibb)	3:35
A Place In The Sun (Wells-Miller)	2:34
You'll Have To Face The Music (Hollestelle-Sijpesteijn)	2:16
Stonewall (Vermeulen)	5:19

Seite 2

Play With Fire (Jagger-Richard)	3:11
Never Been To Spain (Axtell)	3:48
That'll Be The Day (Vermeulen)	3:52
Last Train To Clarksville (Track 4761 (Boyce-Hartl	2:26
Turn Out The Lights (John & Johanna Hall)	4:41

Really I'm a professional musician and have worked for many years in Dutch recording studios and have also played in international groups such as the "Blizzards" and the "Flags". As a result of this I was involved in a number of international hits like "Bye, Bye, Baby", "It Happens Every Day", "Got To Get You Into My Life" etc.

I play piano and guitar.

Now I'm 28 and I think that's an age when I should try something on my own. So I've recorded a solo LP the music for which I have to a great extent arranged and played myself.

I was lucky. My Dutch record firm thought that what I had sung and played was so good that they released it not just in the Benelux countries but also internationally, in America, England, France, Italy and Germany.

Whether or not this is the start of an international career, I don't know. Anyway if it isn't... nothing will have been lost! At least I've got two pet cats at home and they love me above everything else. And they really don't care whether I'm famous or not!

Eigentlich bin ich Musiker, und viele Jahre habe ich in Studios in Holland und in internationalen Gruppen gespielt. — z. B. mit den „Blizzards“ oder den „Flags“. Dabei kamen auch einige internationale Hits heraus, wie: „Bye, Bye, Baby“, „It Happens Every Day“, „Got To Get You Into My Life“ usw.

Meine Instrumente: Klavier und Gitarre.

Jetzt bin ich 28, und das ist ein Alter, wo man einmal etwas alleine versuchen sollte. So begann ich mit den Aufnahmen meiner Solo-LP, deren Musik ich weitgehend selbst arrangierte und auch selbst spielte.

Ich hatte Glück: Meine holländische Schallplattenfirma fand das, was ich sang und spielte, so gut, daß sie es außer in Benelux auch international in USA, England, Frankreich, Italien und Deutschland veröffentlichte.

Ob dies der Anfang einer internationalen Karriere ist, weiß ich nicht. Aber wenn's nichts wird... auch kein Beinbruch! Ich habe zwei Katzen, die mich innig lieben. Und denen ist es völlig gleichgültig, ob ich erfolgreich bin oder nicht.

1 FLOODGATES

2 WITHOUT A TRACE

3 NOT THAT SERIOUS

4 FAST PLANES TO RIO

Mixed by J Robbins @ Magpie Cage Recording Studio,
Baltimore, MD

Mastered by Dan Coutant @ Sunroom Mastering

Layout by Honey Wagon Design Studios

All songs by Very Americans

2013 Songs In The Key of Marie (ASCAP)

115



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PAPER
RECORDS**

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THE SOUTHERN WONDERS



Remember Me



Remember Me

THE SOUTHERN WONDERS

SIDE I P/V 92861A

1. **Go To Jesus** 5:13 (Lead: Doug Truesdale)
2. **Time** 2:50 (Lead: Michael Randolph)
3. **There Goes My Everything** 7:38 (Lead: Lewis McIlwaine)
4. **You Must Be Born Again** 3:07 (Lead: Lewis McIlwaine)

SIDE II P/V 92861B

5. **I Want To Thank You Lord** 3:18 (Lead: Willie Perry)
6. **Seeking For Me** 3:50 (Lead: Doug Truesdale)
7. **Remember Me** 3:41 (Lead: Doug Truesdale)
8. **If The Lord Need Somebody** 5:28 (Lead: Doug Truesdale)

All Songs Pub. by MARY HILL MUSIC (BMI) Except #3 & 4

THE SOUTHERN WONDERS

The Southern Wonders were organized 1942 under the management of the late Mr. Richard Coleman Sr. in the state of Virginia. Later he organized the Southern Wonders in Philadelphia, PA in 1952. That group at that time consisted of Lewis McIlwaine, Ed Massey, L.C. Davis, Robert Stinson, Scott and Richard Coleman Sr.

Since that time there has been a tremendous change in Personnel. The present group now consist of Lewis McIlwaine, Dub Truesdale, Willie Perry, John Scott, Michael Randolph, Andre Taylor, James Brown and Richard Coleman Jr. The Southern Wonders do well to represent some of the best of Philadelphia based gospel singing groups. They have dedicated their lives to serving God through their songs.

Personnel:	
Lewis McIlwaine	Manager & Lead
Willie Perry	Assistant Manager & Tenor
Michael Randolph	Treasurer & Baritone
Dub Truesdale	Secretary & Lead
Richard Coleman	Tenor
Andre Taylor	Percussion
James Brown	Bassist
John Scott	Guitarist

We wish to thank everyone for their prayers and support.

For Engagements Contact:
Lewis McIlwaine, Manager
1351 W. Pike Street
Philadelphia, PA 19140
(215) 225-2753

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THE GERALD SISTERS
TREE OF LIFE

Photo © Charles Smith / Getty



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THE GERALD SISTERS TREE OF LIFE

SIDE ONE

1. I've got a right to the Tree of Life 5:24
2. I don't have nobody to depend on 6:26
3. Hold on 2:49
4. Walking with Jesus 3:23

SIDE TWO

1. Let's go to church 2:06
2. Bottle of Joy 3:32
3. When the evening sun goes down 4:08
4. Jesus made me what I am 2:47

Vocalist: Frank Williams

Bass: Paul Peters

Drums: Brian Walker

Keyboard: Rev. Hiram Griffin O.B.O. Hiram Gerald

Recorded at Malaco Sound Studios, Jackson, Mississippi

Engineered by James Griffin and Rev. Hiram Griffin

Mixed and Mastered by Larry Hale

For booking information contact:

Betty Gerald

Route 1, Box 210

Mullins, SC 29574

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STEREO

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Now and then in this fast, furious and insanely wonderful world of ours we stop and are attracted by life's vast miracles. Of all the miracles the most outstanding of course is the human being. In this case, the miracle is Roy Burns and the marvel of his drumming. In this case, the world is attracted by his message which he communicates through his talent as a percussionist.

I met Roy Burns a decade or so ago in his hometown, Kansas City. Since that time, Roy Burns has made great strides as a drummer. Today, he commands the respect of all musicians and has even gone on to gain recognition as the author of one of the finest texts ever published on the art of drumming. I have, since first meeting Roy, worked with him on a recital tour sponsored by the Rogers Drum Co. I know from first hand experience that his knowledge, love and interest, plus his masterful technique sets him in a class with all the great drummers of today.

Roy has already made his debut as a member of the great Benny Goodman organization and is currently appearing on the Merv Griffin television show. As for his future, we can be assured that Roy Burns will continue to create excitement and add his own unique rhythmic drive to our music.

SIDE A:

YOU ARE MY SUNSHINE — The intro is very clever both musically and drumming wise. The snare drum execution is clean and shows Roy's great technique. The arrangement is very musical.

CUTE — This showcases Roy Burns' tremendous flexibility. His effective "tap dance" rhythms are very expressive.

"AVALON" — The time here is excellent. This is my idea of how drums should be played on an up tempo, always playing for the soloist and then when it's the drums turn . . . wail. Piano and tenor very strong here and the bass really walks.

SWINGTIME — Roy blends beautifully with the other members of the rhythm section. His backing especially behind the tenor is highly effective.

LIVING TIME — Closes the first set with the same well executed inventiveness as Roy displays throughout.

SIDE B:

GYPSY IN MY SOUL — Notice here the clarity and the beats in the cymbal work. The rhythm section makes the feeling perfect.

JIVE AT FIVE — A solid tempo for an old Basie tune. There is togetherness here and everyone knows just what's going on. This kind of swing will never die.

TAKE ME OUT TO THE BALL GAME — The foot work and hand technique here is letter perfect. Class A. He has complete control and command at all times. I should like to mention too the wonderful work of the rest of the group. The expression and taste is throughout of the highest caliber.

A final word about Mr. Burns. He is young, full of verve and ambition and he certainly deserves kudos for his efforts to date. My hat is off to . . . ROY BURNS.

— LOUIS BELLSON

Produced by Sonny Lester

OTHER ALBUMS YOU WILL ENJOY:



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ROULETTE BIRDLAND (SR 52087)



CANDIDO
CONGO SOUL
ROULETTE BIRDLAND (SR 52078)



PEARL BAILEY & LOUIS BELLSON
HAPPY SOUNDS
ROULETTE (SR 25167)



MONDAY NIGHT AT BIRDLAND (VOL. 1)
ROULETTE BIRDLAND (SR 52015)

JIMMY SMITH

BLUE NOTE 1563

at the organ
PLAYS
PRETTY
JUST
FOR
YOU

STEREO

BLUE NOTE

WOLFF HARTMAN



JIMMY SMITH PLAYS PRETTY JUST FOR YOU

JIMMY SMITH, organ; EDDIE McFADDEN, guitar; DONALD BAILEY, drums.

THE NEARNESS OF YOU THE JITTERBUG WALTZ EAST OF THE SUN AUTUMN IN NEW YORK

If you are one of the increasing legions of presold Jimmy Smith fans — one of those convulsed by his first album, convinced by his second and convinced by his third — there is no need to inform you that this is the young man who gave new modern jazz dimensions to the Hammond organ. There is a thought, to advise you in advance that in this new set Jimmy has something to offer that is eminently different from anything preceding it in his consistently successful series of Blue Note LPs.

The title tells the story — "Jimmy Smith Plays Pretty Just For You." In this LP, instead of an assortment of original and standard instrumentals, Jimmy has chosen for his vehicles a set of melodies that were all, at one time or another, familiar to the great American public.

The Nearness Of You is a Hoagy Carmichael melody first published in 1939. The 29 versions in my collection have a scope that indicates the breadth of its appeal, to everyone from Louis Armstrong to Bud Shank. After an introduction that employs an attractive pedal-point effect, Jimmy moves into a slow and totally interesting treatment of the melody. Throughout this album, incidentally, you will notice how expertly he manages to vary the moods, through the use of certain stops and through variation between chordal and horizontal styles. There is also on this one a guitar solo by Eddie McFadden, who joined the Smith Trio in January of 1957 and whom some of you no doubt met as *Comet With Jimmy Smith* (Blue Note 1547, 1548).

The Jitterbug Waltz was composed by Fats Waller and recorded on his penultimate session for Victor in March (1942), since then it has been cited spontaneously by numerous other jazz artists, though its original success was limited and, unlike the other items in this set, it never became a big popular song hit. Basically the tune, in descending clusters of thirds, does not swing and depends entirely on its melodic and harmonic charm; however, Jimmy plays it with more dynamic contrast than did Fats himself on the opening chorus and offers some swinging variations on the melody in his second. Drummer Donald Bailey maintains a four-four technique for the most part; as a result there is an accent on 1 and 3 in the odd-numbered measures and an 2 in the even-numbered measures.

East of the Sun (West of the Moon) is another melody that has been in constant jazz demand. Its lovely melody was composed by Brooks Bowman, who died tragically young in 1937 at the age of 24; originally it was in one of the shows for which he wrote the music at Princeton, in 1935. Jimmy takes it at medium-bright tempo, belting out the melody first in chords, synchropping lightly in the second chorus with some interesting wire-brush double accents on the first beat of each measure. At the fourth chorus McFadden takes over for a couple before Jimmy brings back the melody. This track is a fine example of Jimmy's and Eddie's ability to respect the original melodic and/or harmonic basis while investing the performance with the unmistakable stamp of their own personalities.

Autumn in New York (1934) is one of the many popular hits written by Vladimir Dukelsky (Vernon Duke), whose dual life as classical composer and Tin Pan Alley titan has rendered him unique. Jimmy plays it with almost solemn majesty in the

opening chorus; Eddie has a conservatively pleasant interlude, and Jimmy takes it out in a manner that makes you wonder whether you will ever get to hear the Highly Prismatic Organ played like this, for there is just enough of the grandiose approach, fingered with just enough of the underlying jazz feeling, to achieve an ideal and rarely found blending of school.

Penthouse Serenade (When We're Alone) represents the collaboration of a native Londoner (Val Burton) and a New Yorker (Will Jason) in one of the big hits of 1931. Jimmy synchops the melody while Bailey applies a gentle brushes-on-cymbals beat accenting 1 and 3. McFadden uses the lower reaches of his guitar for some introspective thoughts in the second chorus; he ad libs more freely in the third. The fourth and fifth choruses have Jimmy making fine-line use of tremolo effects to bring a calmly swinging performance to a pleasant finale.

The Very Thought of You is the work of another British import, Rex Charles. Nobbling it in 1924, it's an example of the utmost in melodic simplicity (every note is in the diatonic scale of the original key) reinforced by a sturdy harmonic substructure. McFadden introduces the melody, ad libbing slightly and gently. On the second chorus Jimmy scatters short phrases infrequently through the first eight measures, rising to a fine crescendo at measures 15-16, then settling back into a mood of comparative serenity most of the rest of the way. "Get Started," of course, another famous Vernon Duke standard, one that appealed first to trumpet players (because of the famous Bunny Berigan version cut soon after its publication in 1935) and later to every singer and jazzman. Jimmy plays a single-note melody line in the middle register but starts ad libbing pretty early in the game this time; the tempo is slow without ever seeming lethargic, and there are some pretty wild melodic patterns established. Guitar has a subdued 16 measures; Jimmy states out chords for a frantic release, after which there is a return to the mood of the opening, leading into a grandiose ending.

Old Devil Moon, by Yip Harburg, published in 1946 as part of Jimmy's first album, *Jimmy Smith Plays Pretty Just For You*, because of its surprise half-tone rise of key in measures 5 and 6. A Latin groove is set in the introduction; the tempo is bright. Eddie again takes off effectively on the second chorus. Donald Bailey kicks and accents most effectively, and Jimmy, one moment hardly ad, never stops cooking.

A few moments ago I implied that you are probably a presold Jimmy Smith fan. What is important and valuable about this LP, however, is the fact that you may not be. Perhaps you were attracted by the idea that Jimmy Smith is playing these melodies pretty, just for you, and so this is your introduction to an extraordinary young talent. So, if this is your first meeting with the Jimmy Smith Trio, all I need add is — welcome to the club!

—LEONARD FEATHER

Photo by FRANCIS WOLF

Cover Design by TOM HANNAN

Recording by RUDY VAN GELDER

Users of Wide Range equipment should adjust their controls to RIAA curve.

PENTHOUSE SERENADE THE VERY THOUGHT OF YOU I CAN'T GET STARTED OLD DEVIL MOON

OTHER BLUE NOTE RECORDS BY JIMMY SMITH
YOU WILL ENJOY:

BLP 1512 JIMMY SMITH TRIO

The Way You Look Tonight, You Get 'Cho, Midnight Sun, Lady Be Good, The High and The Mighty, But Not For Me, The Preacher, Tenderly, Jay.

BLP 1514 JIMMY SMITH TRIO

The Champ, Bayou, Deep Purple, Moonlight in Vermont, Ready 'N Able, Turquoise, Bubbis.

BLP 1525 JIMMY SMITH TRIO

Judo Mamba, Willow Weep For Me, Lover Come Back To Me, Well You Needn't, Fiddlin' The Minors, Autumn Leaves, I Cover The Waterfront.

BLP 1528 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL. Vol. 1.

Sweet Georgia Brown, Where Or When, The New Preacher, Rosetta.

BLP 1529 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL. Vol. 2.

Caravan, Love Is A Many Splendored Thing, Get Happy, I's All Right With Me.

BLP 1547 A DATE WITH JIMMY SMITH, Vol. 1. with Donald Byrd, Lou Donaldson, Hank Mobley, Eddie McFadden, Art Blakey, Donald Bailey.

Falling In Love With Love, How High The Moon, Funk's Oats.

BLP 1548 A DATE WITH JIMMY SMITH, Vol. 2.

I Let A Song Go Out Of My Heart, I'm Getting Sentimental Over You, Groovy Date.

BLP 1551 JIMMY SMITH with Lou Donaldson, Kenny Burrell, Art Blakey.

Summertime, There's A Small Hotel, All Day Long, Yardsbird Suite.

BLP 1552 JIMMY SMITH with Lou Donaldson, Kenny Burrell, Eddie McFadden, Art Blakey, Donald Bailey.

Plum Nellie, Billie's Source, The Duel, Buns A Plenty.

A black and white portrait of a woman with dark, curly hair, looking directly at the camera with a slight smile. The image is the background for the entire page.

MEREDITH

ANOTHER
TIME

IN MEMORY OF ALEC WILDER

HEREDITH... ANOTHER TIME

All Of Us In It Together
Aren't You Glad You're You
It's So Peaceful In The Country
Rain Rain (Don't Go Way)
Dear Dix
Lazy Afternoon
Where's The Child I Used To Hold
Love Is A Simple Thing
You Are There

While We're Young
Small Day Tomorrow
A Child Is Born
Piano Player (A Thousand And One Saloons)
Some Day He Prince Will Come
Such A Lonely Girl Am I
Wheels And Dealers
I Was Down All Right
Skylark

Songs by

ALEC WILDER
LOONIS McLOHON
JIMMY VAN HEUSEN
JOHNNY FURKE
MARSHALL BARER
DAVE FRISHBERG
JOHN LATOUCHE
JEROME MOROSS
JUNE CARROLL
ARTHUR SIBGEL
JOHNNY MANDEL
WILLIAM ENGVIK
MORTY PALITZ
FRAN LANDESMAN
THAD JONES
BOD DOWD
MEREDITH AMBROSIO
LARRY MOREY
FRANK CHURCHILL
IRA GERSHWIN
GEORGE GERSHWIN
JOHNNY MERCER
HOAGY CARMICHAEL

Something insistently strong about this record rests complete definition. The more you listen to it, the more you can become drawn into its vortex of spirit, and I have listened to it 60 to 70 times and it simply draws me closer and savors it just grows on you! Others have also happily reported this subtle intoxication, but without clear reasoning. It just happens.

In a related context, Meredith d'Ambrosio's music has tugged new ears. Recently when ever I have selected one of her songs for her album "Lost In His Arms" and played it on KJAZ radio during the past six months, listeners have called to express enthusiasm or to request more. Inquiries about who she is, where she is, how she came and heard and what else she has recorded have been other effects.

Boston, her birthplace, has also been her professional center for twenty odd years, singing mainly in her home estate, e.g., Copley Plaza in bean town to one of her main stays. However, she is certain to be in a variety of places in the near future since the word about her is spreading with acceleration.

Born by parents in the entertainment professions, Meredith was given a piano and started singing at age six. Records by Ella Fitzgerald and Billie Holiday were among a collection of jazz records lying around the house.

Curiosity on a deepening interest and knowledge in jazz was intensified by access to two of her earliest influential jazz influences, Ella and Billie. Norman J. O'Connor, the "jazz priest" of Boston University, "As I heard songs I liked, I jotted them down." Today her song repertoire exceeds 2000.

Meredith says she is more of a singer than a pianist, and never had formal lessons. On piano, she was initially turned on by House Silvers' work. Art Tatum and Bill Evans were sources of her too. Her first love was learned by discovering the chords they played.

With her transparent integrity and impeccable taste in music, it is no surprise to find her songs unencumbered by commercial compromise. Her priority lies in telling the story in singing a song, and she tells a story well by a convincing theme. Meredith is elegantly able to project a song's meaning by getting inside of it, translating the words into a personal one of illumination.

Every word she is enlivened with warm expressive familiarity and shading. The words just pop, ooze, swoon or flow out, appropriate to interpretive finesse and substance. "Lazy Afternoon" and "It's So Peaceful In The Country" are my favorite examples of this quality. Or did you see she sings the word "in" in "skipping it down my rue" like the voice of a real loon, ornithologically speak.

Meredith's voice is indeed an unusual interesting voice imbedded in jazz tradition, recalling

nuances of Anita O'Day and Irene Kral among others. At the mention of the late Mr. Kral, who was likewise a magnificent interpreter, Meredith said, "Oh yes, exactly! She's wonderful! We have very low voices. The two have the same range. The shadow of Kral, however, is kept at a respectful distance even though Meredith sings in the same style along the way.

The appealing program of songs on the album reflects her meticulous choice making, beginning with the selection of songs for the album. In the selection "All Of Us In It Together," there are seven songs identified with Meredith, either by lyrics or melody. It is all particularly strange because magically, I was allowed to introduce some of these things through people I met who had every thing to do with Alec for the last year and a half I've felt surrounded by Alec and I was urged to send him my first album as people were sure he would enjoy its affinity to his music. I was very unhappy that he died as I had wanted to meet him. Also I wanted to say something about him in singing his songs, although not recording just his songs alone. I also love Dave Frishberg's songs and the rest her own tune "The Piano Player" is an attractive gem.

Meredith's lyrics to Thad Jones' beautiful "A Child Is Born" put me into another world when it says "one work of art. I know this man had to be very, very sensitive."

Wilder died in December, 1980. Through his life his place in America was as a writer of things: music, young children, and nature. The songs herein are right in line with these values. Meredith will be able to sing these out promptly as Wilder's bonds with the pristine character of the natural environment and childhood culture are singularly warm and extra-perceptive.

The album seems with melodic line. It is blithe, some of melody and infectious of rhythm. Especially enjoyable is the unforced, unhurried beauty of Meredith's voice. It is a voice that with her she can juxtapose varying moods. Marvelous!

Meredith d'Ambrosio says "Lyrics are really important, but if the tune isn't right, there's no magic in it." In this album we have both ingredients plus Meredith's magic - the perfect blend.

-HEED WONG
and
KJAZ Times
and
KJAZ Radio San Francisco

CREDITS

Produced by Springfield Music and Publishing Co., Inc.
Recorded by John Macken
Photograph by Phyllis S. Stewart
Cover design and calligraphy by Meredith d'Ambrosio
Recorded by John Macken
Illustration by Christopher Lyons
Beacon Hill album on his beautiful Gretsch concert
style. Special thanks to David L. Brown, John Macken,
Jane Horton, Chris and Cindy Lyons, Reed Wong,
Ron Hurston, Ronald Powers and Bob Rosenberg.

Ron Lichtenstein
Another Mile



Ron Lichtenstein Another Mile (Terry's Song)

Another Mile
My heart is slightly broken, my shoes are rather new,
The road I've traveled down is long, what's this man to do?
You know we live, you know, ain't right,
The way we live, you've got to lose,
You know it's a sin, you've got to lose,
So how's this man to win?

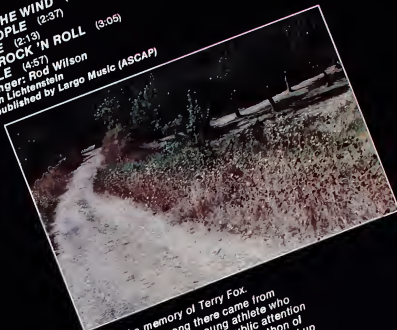
And the wind is at my heels, and the sun is in my eyes,
There's a tear upon my cheek, my friend,
But I go another, go another, go another mile.
The time is full of fighting, I really don't know why,
Our past - it travels by so fast, many men have died.
The tears we shed would fill the seas,
from swell to rolling tide.

You know just what I'm feeling, it's hard for me to hide.
The road I'm traveling down now looks a little green,
The wind blew away the clouds, the sky - it can be seen.
Who can ever tell?
I'll keep a traveler down the road,
Some day I may do well.
And the wind

Vocals: Terry Woods/Rod Wilson/Joe Pizzulo
Acoustic & Electric Guitar: Rick Littlefield
Guitar: Jeff Levin ("Walls and People")
Guitar: John Cox ("The King of Rock 'n Roll")
Steel Guitar: Peter Grant ("The King of Rock 'n Roll")
Acoustic Guitar: Eddy Black ("Pace")
Keyboards/Prophet Synthesizer: Mark Dawson
Harmocord: Tom Buchanan
Bass: Bill Buchanan
Bass: Mike Fisher
Percussion: Mike Fisher
Drums: Joe Kincher
Steel Drums: David Yakobian


Grand Prix Records

Side 1 (3:58)
RENEE! (3:22)
PAROS
DANCE WITH ME (2:23)
MY LOVE FOR YOU WILL NEVER
FADE AWAY (2:19) (2:23) (3:06)
TWO BROTHERS
WHERE WOULD I BE? (3:33)
Side 2 (3:33)
CATCH YOU IN THE WIND (2:37)
WALLS AND PEOPLE (2:13)
A GIRL LIKE ME (3:57)
THE KING OF ROCK 'N ROLL (3:06)
ANOTHER MILE: Rod Wilson
Producer/Arranger: Ron Lichtenstein
All songs by Ron Lichtenstein
All selections published by Largo Music (ASCAP)



"Another Mile" is for the memory of Terry Fox.
During the recording of this song there came a man from Canada the dramatic saga of this young athlete who had lost a leg to cancer. Now to focus public attention on fighting the disease, Terry began his "Marathon of Hope" by running across Canada. The media followed his progress by running around the world followed his story. However, before he could complete a hero, cancer won out. Terry has become a hero, not only in Canada, but to people everywhere. He showed the finest in human spirit in his quest to go just "Another Mile".

Traveling down an open highway
Biting into the yellow sun,
Things don't always go my way,
But I can taste it, fill the day is done.
And when I go you will know
By the song that I sing,
By the tears in my eyes,
By my laughter, I was king
And when I go you will see
All my travels left behind,
All the joy not forgotten,
All the love that was mine.

Producer for Grand Prix: Steve Merham
Executive Producer: Ron Lichtenstein
Executive Director: Grand Prix Carl Post
Executive Engineer: Stephen Gray
Assistant Engineer: Colin C. Chis
Assistant Engineer: Bruce LeVallin, Irvine, CA
Assistant Engineer: David Thayer
Art Director: David Thayer
Cover Photo: David Thayer
Cover Photo: David Thayer
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Special thanks to First National Studio City, CA
and "Two Brothers" / "The King of Rock 'n Roll"
except Golden Apple, Studio City, CA
Mixed at First National Studio City, CA
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Box 10, Amesbury, MA 01920
Los Angeles, CA 90010

THE ORIGINAL SOUND TRACK ALBUM



METRO-GOLDWYN-MAYER PRESENTS
DAVID O. SELZNICK'S
PRODUCTION OF MARGARET MITCHELL'S

"GONE WITH THE WIND"

MUSIC COMPOSED AND CONDUCTED BY MAX STEINER



This MGM limited edition contains the official 32 page illustrated program of color photographs and text.



1E-10 ST

An Original Sound Track Recording From The MGM Film

Kismet

Fate • Not Since Nineveh
Baubles, Bangles And Beads
Stranger In Paradise • Gesticulate
Night Of My Nights • Bored • The Olive Tree
This Is My Beloved • Sands Of Time



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M/MS-526

An Original Sound Track Recording From The
MGM Cinemascope Film

KISMET

side one

1. Fela
Howard Keel
2. Not Since Nineveh
Dolores Gray
3. Baubles, Bangles And Beeds
Ann Blyth
4. Stranger In Paradise
Ann Blyth & Vic Damone
5. Gesticulate
Howard Keel

MGM Studio Orchestra & Chorus
conducted by Andre Previn
A & R Coordinator: Ivy Simler
Director of Engineering: Val Vautin

■ The romantic and Arabian Nights-styled plot of *Kismet* has enthralled audiences since it was first produced as a drama in 1911. More luster was added to it in 1953 when Robert Wright and George Forrest gave it a musical setting by adapting the music of Alexander Borodin for a Broadway stage production that became an immediate hit. And still more magical luster was brought to it when M-G-M transferred it into a lavish movie musical in color and Cinemascope starring Howard Keel, Ann Blyth, Dolores Gray and Vic Damone.

Kismet, in its musical form, was a natural for a film adaptation because it had all the ingredients necessary for success: exciting music, dynamic stars and a screen full of color and action. It is to the credit of the music's adapters, the aforementioned stars, as well as Andre Previn and Jeff Alexander, who supervised the musical segments of the film, that nothing is lost in this original soundtrack recording.

The composers, also, have managed to turn out several tunes that have made an important mark on America's popular music scene. Listen to Howard Keel, Ann Blyth and Vic Damone sing *This Is My Beloved*, or Ann Blyth and Vic Damone's duet of *Stranger In Paradise*, or Ann Blyth's solo of *Baubles, Bangles and Beads*, or Dolores Gray's *Not Since Nineveh*, to cite just a few of the numbers in this glamorous score. You'll see that from such material and such singers, long-lasting and ever-appelling songs are made.



METRO'S EXCITING WORLD OF MUSIC!



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M/MS-501



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M/MS-529



M/MS-530

MGM Presents
in Cinemascope

KISMET

Starring

HOWARD KEEL - ANN BLYTH - DOLORES GRAY - VIC DAMONE

With MONTY WOOLLEY - SEBASTIAN CABOT - Screen Play by CHARLES LEDGER and LUTHER DAVIS

Adapted from the Musical Play "Kismet" - Book by CHARLES LEDGER and GEORGE FORREST

Founded on "KISMET" by EDWARD HINGELUCK - Music and Lyrics by ROBERT WRIGHT and GEORGE FORREST

Music Adapted from Themes of ALEXANDER BORODIN - Photographed in EASTMAN COLOR

Directed by VINCENTE MINNELLI - Produced by ARTHUR FREED - A Metro-Goldwyn-Mayer Picture



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FORD DEALERS' FILM SERVICE



CARE OF YOUR SLIDE FILM PROJECTOR

The following rules should be observed in the care of your slide film projector:

- (1) Be sure to check voltage of available current before connecting the machine (110 volt, AC, 50-60 cycles).
- (2) Be sure that film is rolled with dull side out, and with first picture on the outside.
- (3) Clean lenses regularly.
- (4) Change needles frequently.



SERVICE

Should service be necessary, any local radio repair shop can usually service a slide film projector adequately. If for any reason repairs cannot be made quickly and easily, return the complete unit to the manufacturer.

VACATION BY TRUCK



Start Needle at Outside.
Use Shadowgraph Wall Tone Steel Needles.
PART TWO

VACATION BY TRUCK

(For Dealers and Salesmen)

A Presentation of
FORD MOTOR COMPANY • DEARBORN, MICH.
Excluded and Identifiable to U.S.A. (1937)
No Copyright in Name, Title, or Plot.

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Summer Time! Vacation Time! What are you planning to do? Where are you planning to be? And will your budget stand the added strain of two weeks at the beach, or at the mountains, or on the open road?

Stake yourself to the best vacation you've ever had with the added commissions which

result from the sale of trucks and commercial cars. This film takes the "mystery" out of truck selling—shows you how you can "Vacation By Truck."

(The Ford Motor Company, whose policy is one of continuous improvement, reserves the right to change specifications, design or prices without incurring obligation.)



VOL. 58
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137
6/137-

VOL. 60
T 5



VOL. 60
T 7



TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 1

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

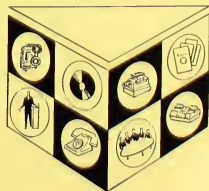
SIDE 1

Band 1: "Attitude"

Band 2: "Wholesaling"

SIDE 2

"Appraisal"



TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 2

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

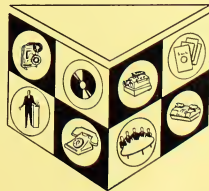
"Appearance Reconditioning"

SIDE 2

Band 1: "Display"

**Band 2: "Balanced
Inventory"**

Band 3: "Pricing"



*** A recording only.**

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 3

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

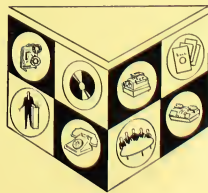
Band 1: "Advertising"

**Band 2: "Sales Direction
and Solicitation"**

SIDE 2

Band 1: "Finance Selling"

Band 2: "Public Relations"



*** A recording only.**

PRESENTING the PRODUCT

*Recorded Field Reports on successful methods of
Product Presentation
as practiced by top-profit salesmen covering:*

BAND 1-Getting into the Presentation

BAND 2-Making the Presentation

BAND 3-Making the Presentation Stick

BAND 4-What Competition is Doing

*** A Recording Only.**





Successful salesmen from across the country tell... "HOW THEY SELL WHAT THEY'VE GOT"

Specific techniques for selling specific units

***A recording only**

The opinions and techniques recorded here are those of the men who made these statements and not necessarily those of Ford Division of Ford Motor Company nor of Wilding-Henderson, Incorporated.

NOTE:

The sound of a "beep" occurs at places throughout this record. You may wish to stop the record each time the beep sounds and discuss the point which had just been made.





"SUSPECT...or PROSPECT"

**What Top Profit Salesmen
do about Qualifying...
The methods they employ
to save time, avoid
mistakes and build more
gross into the deal.**

***** *A Black and White Slidefilm*





"WRITING PROFITABLE DEALS"

SIDE 3: "Working the Customer for Profit"

SIDE 4: "Selling Finance and Insurance"

SUCCESSFUL SALESMEN TELL HOW TO GO FROM THE INITIAL DEAL TO A
FINAL ORDER WITH A GOOD PROFIT BY WORKING THE CUSTOMER... AND
BY SELLING FINANCE AND INSURANCE.

* *A Recording Only*



The statements made on this record do not necessarily reflect the views
of Ford Division, Ford Motor Company, nor of Wilding-Henderson, Inc.

"WRITING PROFITABLE DEALS"

SIDE 1: "The Order Form as a Guide to Trading"

SIDE 2: "Setting the Stage for Profit"

SUCCESSFUL SALESMEN TELL WHY AND HOW THEY USE THE ORDER FORM AND CREDIT STATEMENT TO GUIDE THEIR TRADING, TO HELP WRITE MORE PROFITABLE DEALS, AND TO MAKE LASTING CUSTOMERS OUT OF EVERY BUYER

—INCLUDING SPECIFICS ABOUT WHAT UNIT TO BASE THE INITIAL DEAL ON . . . AND WHERE TO START THE PRICE TRADING .

* *A Recording Only*



The statements made on this record do not necessarily reflect the views of Ford Division, Ford Motor Company, nor of Wilding-Henderson, Inc.





EAT A PEACH

DEDICATED TO A BROTHER

Side One

1. Ain't Wastin' Time No More**

Gregory L. Allman—No Exit Music Co., Inc., BMI
GREGG ALLMAN, Vocal, Piano and Organ
DICKY BETTS, Slide and Lead Guitars
BERRY OAKLEY, Bass
BUTCH TRUCKS, Drums and Percussion
JAI JOHANNY JOHANSON, Drums and Congas

2. Les Brers in A Minor**

Dicky Betts—No Exit Music Co., Inc., BMI
DICKY BETTS, Lead Guitar and Monkey Skulls
GREGG ALLMAN, Organ
BUTCH TRUCKS, Drums, Tympani, Gong and Vibes
BERRY OAKLEY, Bass
JAI JOHANNY JOHANSON, Drums and Congas

3. Melissa**

Gregory L. Allman—No Exit Music Co., Inc./Sheriga BMI
GREGG ALLMAN, Vocal, Acoustic Guitar, Piano and Organ
BERRY OAKLEY, Bass
DICKY BETTS, Lead Guitar
BUTCH TRUCKS, Drums
JAI JOHANNY JOHANSON, Drums

Side Two

1. Mountain Jam*

D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/
B. Oakley/B. Trucks—No Exit Music Co., Inc./
Theme From FIRST THERE IS A MOUNTAIN,
Peer International, BMI
DUANE ALLMAN, Slide and Lead Guitar
GREGG ALLMAN, Organ
DICKY BETTS, Lead Guitar
BERRY OAKLEY, Bass
BUTCH TRUCKS, Drums and Tympani
JAI JOHANNY JOHANSON, Drums

Side Three

1. One Way Out*

Sonny Boy Williamson—Arc Music, BMI
GREGG ALLMAN, Vocal and Electric Piano
DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass
BUTCH TRUCKS, Drums
JAI JOHANNY JOHANSON, Drums

2. Trouble No More*

McKaleg Morganfield—Arc Music, BMI
GREGG ALLMAN, Vocal and Organ
DUANE ALLMAN, Slide Guitar
DICKY BETTS, Lead Guitar
BERRY OAKLEY, Bass
JAI JOHANNY JOHANSON, Drums
BUTCH TRUCKS, Drums

3. Stand Back**

Gregory L. Allman/Raymond Oakley—No Exit Music Co., Inc., BMI
GREGG ALLMAN, Vocal, Organ and Electric Piano
DUANE ALLMAN, Slide Guitar
DICKY BETTS, Lead Guitar
JAI JOHANNY JOHANSON, Drums and Congas
BERRY OAKLEY, Bass

4. Blue Sky**

Dicky Betts—No Exit Music Co., Inc., BMI
DICKY BETTS, Lead Vocal and Lead Guitar
DUANE ALLMAN, Lead and Acoustic Guitar
BERRY OAKLEY, Bass
GREGG ALLMAN, Vocal, Organ and Electric Piano
BUTCH TRUCKS, Drums and Tambourine
JAI JOHANNY JOHANSON, Drums

5. Little Martha**

Duane Allman—No Exit Music Co., Inc., BMI
DUANE ALLMAN, Acoustic Guitar
DICKY BETTS, Acoustic Guitar

Side Four

1. Mountain Jam Cont'd.*

D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/
B. Oakley/B. Trucks—No Exit Music Co., Inc./
Theme From FIRST THERE IS A MOUNTAIN,
Peer International, BMI

*Recorded Live at Fillmore East, N.Y. - N.Y. by Special Arrangement with Bill Graham
Kenetic Recording by Location Records * Engineers: Aaron Buran, Larry Dolstrom

**Recorded at Criteria Studios, Miami, Fla. * Engineers: Haicie Albert and Ron Albert

Special thanks to Johnny Sandlin

All Arrangements by the Allman Brothers Band
Produced by Tom Dowd by Special Arrangement with Phil Walden and Associates, Inc.

Album Design and Illustrations by Jim Flournoy Holmes and
W. David Pascoe/Wonder Graphics

Special Thanks to - Alby

The Allman Brothers Band Personnel are: Road Manager, Willie Perkins
Equipment and Stage—Kim Payne, Joe Dan Petty, Red Dog
Sound Engineering—Mike Calahan, Twigg, Tuffy





**BILL
BYRON**

**BERMUDA
ISLAND
SPIRIT**

INCLUDES: BERMUDA BIRDS, TREE FROGS, WHALES & GOMBEYS

Bermuda Is Another World, Montreal, The Last Farewell, St. Michael's Mount
Run Outside, You Used To Be A Rolling Stone, Yellow Bird,
On Christmas Eve, Fly Spirit Fly, Laugh At The Way That You Are,
Goodbye Bermuda Goodbye, Harvest Of The Whales, Red Sails In The Sunset

PRESENTING THE
CARLTON REESE SINGERS
IN
"PASS GOD'S LOVE ON"



About The Singers And Director...

The Carlton Reese singers are dedicated to spreading God's message through song. The group has existed for approximately twelve years and is well respected for their contribution given to lift the hearts of men all over the country, telling them that God lives and is ever shining in the soul of everyone. The singers are versatile and believe that God can do anything but fail and they share God with every one they meet. They tour various sections of the country annually.

Carlton Reese is a song writer, arranger and composer of a variety of compositions which have been rated superior by many. He not only writes but is a humanitarian. People are amazed at the unique talent of Reese. He is chairman of the in-service program for Junior High Social Studies in Shelby County and is a very efficient instructor. The entire Reese family is known in Birmingham and abroad for its natural and trained talent.

It is indeed a pleasure to present a truly creative and multitalented group, they constitute the real thing on this album with gospel music. Sit and relax as God works through them for you and others.

SIDE I

- "PASS GOD'S LOVE ON" Arr. Reese
 Jean Parker, Lead 4:22
- "FILL MY CUP" Arr. Reese
 Eugenia Reynolds, Soloist 2:45
- "TRY JESUS" Arr. Reese
 Carlton Reese, Lead
- "IF I CAN HELP SOMEBODY" Arr. Robinson
 Sandra Robir 1st 5:30
- "A CHARGE TO KEEP" Arr. Hendricks
 Joe Hendricks, Soloist 4:50
- "SURELY GOD IS ABLE" Angelic, Reese
 Gloria Fikes and Laundry Cameron, Lead 3:50



SIDE II

- "BECAUSE HE LIVES" Arr. Reese
 Amos Webber, Soloist 5:45
- "IF YOU JUST HOLD OUT TILL TOMORROW" Traditional
 Ilean Henry, Lead
- "GOD KNOWS ALL ABOUT ME" Traditional
 Jean Whitlow and Sandra Robinson, Soloist 4:30
- "I'VE GOT JOY LIKE A RIVER" Traditional
 Hattie Gaines, Lead 3:30
- "I KNOW WHO HOLDS TOMORROW" Back Home
 Carlton Reese, Soloist 3:20

Director and Manager: Carlton Reese 1106 4 Court, West, Birmingham, Alabama 35204
 Business Manager: Rudolph Bailey (205) 328-8268

Coordinator: Lena Robinson (205) 251-8491

Music Staff: Carlton Reese, George McCall, Sandra Robinson, Amos Webber, Rudolph Bailey, Ilean Henry, Gloria Fikes, Jean Parker, Laundry Cameron and Alonzo Cunningham.

Organ and Piano: Josh Fikes, Brenda Banks and Carlton Reese. Sylvesta Austin, Counselor

Drums: Cleveland Smith—Bass Guitar: Delost Smith—Banjo Player: Level Jenkins

Photographer: Joe Ash—Recorded By: Boutwell Recording Studio, Birmingham, Alabama



DEDICATED TO
 DEACON WILLIE MCKINSTRY
 Deacon Willie McKinstry is a source of inspiration to all of us for he lives humbly and is instrumental in the musical success of choirs and groups over Alabama and abroad. We pay special tribute to him and his wife, Gertrude.



IN HONOR OF
 MR. THEODORE ROOSEVELT
 BEALE JR.

Mr. Theodore Roosevelt Beale Jr. was loved by many who knew him for he was a quiet but powerful man. His first great shall long be remembered as a devoted brother, friend and the service he gave to his fellowmen. He too was a great musician.

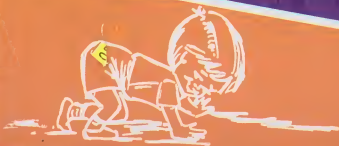
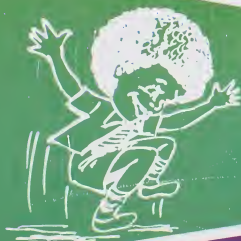


IN HONOR OF
 MRS. MABLE MCFEE

Mrs. Mable McFee has done her work and she will still speak for her through her devotion to the Carlton Reese singers. Her church, her friends, her kind spirit shall linger forever.

Hammett's
Melody House
Recordings
MH-61

Pre-school Fitness



Pre-school Fitness



33 1/3 RPM LP Custom Pressed in USA
Custom pressed using high quality vinyl
for tonal excellence.

MH - 61



PRE-SCHOOL FITNESS is a unique recording, produced with the young in mind. The album is filled with sound effects through and through. Children will be walking like a gorilla through an African jungle with sound of tropical birds, African tom toms and of course the great gorilla. They will be jumping like Funny Frog with the feel that they are actually in a pond setting. The activities and exercises are each fun and exciting. No classroom should be without this fantastic album!

SIDE ONE

JUMBO ELEPHANT - Children will imitate elephant walking through a jungle with the sounds of tropical birds and elephants (omping included). Bend the trunk of the body forward, use an arm for the elephant's trunk and take wide hold steps like an elephant. This exercise will strengthen the back, leg, arm and feet muscles and help build coordination.

SILLY RABBIT - Stood straight, ease up on toes, put hands behind head making them look like rabbit ears, wiggle the nose and hop like a silly rabbit. The activity strengthens the leg and back muscles.

TIGHTROPE WALKER - Draw a line on the floor with chalk, or use a suspended balance beam, and the tight-rope without losing your balance. Put your arms out sideways and move them in front of the other, and keep your knee from turning inward. Be careful and do not step off of the line or you will be falling off. This is good for a beautiful walk and the development of a good sense of balance.

BREATHE D' UP - Stand up straight with your arms above your head, and take a deep breath. Now bend your knees, sit your head and arms drop forward and blow out the air.

HELICOPTER TWIRL - Sit with legs together, arms out sideways in front of the shoulders. Keep the arms stiff and twist around on one side to the other. Twist upward and move up and down on your toes imitating a helicopter in flight. Use the actual sound of a helicopter in flight. Used to strengthen back, arm, leg and feet muscles.

GORILLA WALK - A gorilla walks by hunching its feet inward, as if it were to sit. It has to lift and put its weight on its inner edge of its feet and turning its toes. This exercise strengthens the muscles on the soles of the feet, when done correctly.

LISTENING SOLDIER - Keep your body rigidly erect with your hands behind your head, raising your knees high, but keeping your back straight. This song is to train marching, listening, good posture, and to walk erect.

* BREATHE DEEP

FUNNY FROG - A frog jumps by vaulting on the ground with its legs bent under it, then suddenly jumps into the air, spreads its legs wide, then falls back into its vaulting position. Jump like a Funny Frog. All muscles, particularly the leg muscles are engaged in this exercise.

PONY RIDE - Imitate a pony as it walks, trots and then suddenly breaks into a run. The leg muscles are strengthened and the child develops a sense of timing and pace.

* BREATHE DEEP

SIDE TWO

SWAYING WILLOWS - Put your legs apart, raise your arms above your head to imitate limbs. Now sway from side to side like a tree swaying in the breeze. An exercise for the arms, back and shoulders.

MOUNTAINEER - This selection uses a different activity to the same entity and music several times through. The activities include climbing, swimming, running and wiggly worm, engaging all muscles.

* BREATHE DEEP

CATCH A FIREFLY - An exercise to strengthen the grip. Open your hands wide and then close them very fast. Repeat several times.

ROWING - Sit down in your boat and cross your legs. Use your arms as your oars and row backward and forward. Watch out and sit up straight. Strengthens back, arm and shoulder muscles. Children may stand facing behind boat, and row wiggly arms up and down.

* BREATHE DEEP

CUTTING WOOD - With your legs spread apart, imagine you have an axe in your hand. Swing your arms up high and then swing them down and hit the log as hard as you can. Train arm and abdominal muscles.

THE EXERCISE WALK

Keep down, sit on your heels, stick out your stomach as far as possible and then stand up and sit up again. Train arm and abdominal muscles. Used to strengthen the abdominal and arm muscles and to improve posture.

BOOGIE WOOGIE BEAR - A fun exercise with the commands such as "turn around as a circle," "touch the floor, stamp your feet" given on the recording. An enjoyable exercise and a great listening tool.

* BREATHE DEEP

PAM TIMS received her music education from the University of Oklahoma and Oklahoma State University. Her writing and singing are new and exciting and loved by children of all ages. An album produced by Pam is sure to brighten up a child's day as well as to provide an excellent vehicle for Physical Fitness. Because of her fitness and talent, she is in demand to conduct workshops and may be contacted through Melody House Publishing Company.

SIDE I

JUMBO ELEPHANT
SILLY RABBIT
TIGHTROPE WALKER
BREATHE DEEP
HELICOPTER TWIRL
GORILLA WALK
LISTENING SOLDIER
BREATHE DEEP
FUNNY FROG
PONY RIDE
BREATHE DEEP

SIDE II

SWAYING WILLOWS
BREATHE DEEP
CATCH A FIREFLY
ROWING
BREATHE DEEP
CUTTING WOOD
THE EXERCISE WALK
BOOGIE WOOGIE BEAR
BREATHE DEEP

Credits

Music Director & Composer: Pam Timms
Produced & Engineered by: David Powell
Narration by: Mike Parker
Piano, Organ & Synthesizer: David Powell
Bass: Maurice Lowe
Drums: Wes Holland
Acoustical Guitar: Rick White
Vocal: Pam Timms
Recorded at Producers Workshop,
Oklahoma City, Okla.



Melody House Publishing Co.

819 N. W. 92nd • Oklahoma City, OK 73114

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THE SALEM TRAVELERS

OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life



"COME AND GO WITH ME TO MY FATHER'S HOUSE."



CHESTER FEEEMSTER & ROBERT DIXON

SIDE A:

- 1) **Let Jesus Come Into Your Life**
(Lead: R. Dixon, C. Feemster)
- 2) **I'm So Glad**
(Lead: C. Feemster)
- 3) **Don't Disappoint The Lord**
(Lead: R. Dixon)
- 4) **Thank You Lord**
(Lead: R. Dixon, S. Hanchett, C. Feemster)

SIDE B:

- 1) **Hungry Child**
(Lead: C. Feemster)
- 2) **God Makes It Possible**
(Lead: S. Hanchett, C. Feemster)
- 3) **As For Me And My House**
- 4) **New Highway**
(Lead: R. Dixon)

MUSICIANS:

Drums: Greg "BoBo" Harris & Clifton Clay
Bass: Lester Lands, Michael Newman & Jesse McDaniel
Guitar: Michael Newman, Bill Ford & Lester Lands
Keyboards: Jesse McDaniel & Paul Smith
Percussion: "BoBo"

SINGERS:

TWS Choir

PRODUCED BY: Salem Travelers and TWS

Special thanks to **TOGETHER**

ASSOCIATE PRODUCERS: **HALWIN PRODUCTIONS**

Album Cover Design: Willie Riley/L.J. McRee

Album Photography: Willie Riley

Recorded at Woodland Sound Studios, Nashville, Tennessee

**NASHBORO
RECORDS**

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NASHBORO 7272

THE SALEM TRAVELERS OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life

The rich, Soulful and highly Spiritual Sound of the Salem Travelers originated in Chicago. This sound is still very present on this new album. Unchanging like rare wine, but getting better with the times, the Soulful Salem Travelers continue to thrill their many fans and glorify the Lord; for they are very mindful of the fact that the Lord commanded us to "make a joyful noise unto the Lord" Psalms 100:1.

This album, "Let Jesus Come Into Your Life," is a call by the talented Salem Travelers to christian discipleship. The beautiful and inspiring words to the songs on this album offer hope to the wayward sinner and help for the backslider. The Salems as they are sometimes called, were founded over 20 years ago in Chicago at the Salem Baptist Church by lead singer Chester Feemster. They are dedicated and deeply convicted to their craft. Their job, as they have tried to demonstrate over the years, is to try and save souls. Today they remain undaunted by the many tempting and various sound of secular music. They seem to insist, "We will not bow to you, Satan!" The splendid vocal levels of Robert Dixon and Chester Feemster are most remarkable.

This collection of gospel songs contains something for the whole family. Having appeared numerous times on radio and TV, and traveling the length and breadth of this country to sing gospel music, they definitely aim to please. They have appeared on the same stages with the gospel greats of our time such as: The Reverend James Cleveland, Shirley Caesar, The Mighty Clouds of Joy, Andre Crouch, and so many others.

My hat goes off to Robert and Chester and the Salem Travelers for this great album because they seemed to be destined to "move on up a little higher."

Willie Riley
Chicago, Illinois



THE SALEM TRAVELERS OF CHICAGO, ILLINOIS

VINCENT BARLOW

Head And Heart



CENT BALLOON

Head and Heart

LITTLE BIT OF HEAVEN

IV Baritone
Acoustic Guitar - Vincent Barlow
Voice - Pam Verity Harris
Drums & Percussion - Joe Penatore
Bass - Joseph Barlow
Hand Claps - Joe "Woody" Penatore

One summer's night we're swelling down
Closest friends to roam from bed to heaven
My mind is being, edged with silver lining
Purified by the beauty of a brighter summer moon
Everywhere an invisible hand is gone
Satisfied I'm singing away to me
Silence surrounds me, I'm in the air
To me no one's ever more

That's a picture I carry in my mind
When I'm surrounded by the city and I feel so all alone
No little bit of heaven's back I'll take any carry with me
Till the land comes to get me and takes me on my way
I'll sing a fragile story reflecting in the mirror
Of a mountain lake in crystal clear. Stars start to
Twinkle and a strong mist is a fish jumping
Putting people on the move

It's time to say goodbye, I have to leave my mountain home
But it's a part of me you see
Everything is here. Everyone can see how tall I will come
Be CHORUS

HOME WHERE THE HEART IS

IV Baritone
Acoustic Guitar - Joseph Barlow
Fiddle - Pam Verity Harris
Drums & Percussion - Joe "Woody" Penatore
Vocal Harmonies - Vincent Barlow

I tried so many times and maybe I tried too hard
But it seems that I could never live so high
So here's another song about how much I love you
Because every time I want you I live you more and more

And you say that home where the heart is
And my mind, my heart's always with you
I can call you home and I can call you friends
I can call you when I'm down and need help
I can call you when I'm always there and always by my side
You let me know that you love me
And that that your love flows from deep inside

CHORUS
I could write a thousand songs about the way that I feel
My love for you is like a diamond
And every time you're as large as the sun

PARENTS' SONG

IV Baritone
Acoustic Guitar - Joseph Barlow
Drums - Joseph Penatore

You brought me to this world
You gave my life to me
And you're the one who can cry
And be what I would be
But let the future pass over thanking you
For the things that you do
From a child to a man

You helped me through the years
Sharing my heartache
And I'm growing every year
With all the things we've been through
I'll never ever lose you

CHORUS
So thank you for the happy times
Thank you for the tears
Thank you for the love you gave
In raising all my kids

And you're the one who strength you gave
Beside me every day
And you're the one who I say
Then the times come
And the laughter dies
The sound of running footsteps
Is many miles away

Well, your laughter lived on
Along that rocky road
Your love, it's shining on my head
CHORUS

DON'T GO TO SLEEP ANONY

IV Baritone
Acoustic Guitar - Vincent Barlow
Guitar & Percussion - Joe Penatore
Bass - Joseph Barlow
Hand Claps - Pam Verity Harris

It was after midnight
And I watch the moonlight
Flow thru the window
The gentle moonlight
Rather you're in my sight
As you lie sleeping

CHORUS
I wish I could reach out and gently touch you
And say I'm sorry for the things I've said
But I know it wouldn't be right
To tell you that things are all right

What then is confusion in my mind
These hours, don't go to sleep angry at me
It's not I who brought the morning
Just a new day filled with sun
So please hear me, don't go to sleep angry at me
Let me go to sleep
And I'll keep loving, and kissing
The things I said to you

And promise I didn't lie
Make me love you more
CHORUS

DOWN

IV Baritone
Acoustic Guitar - Vincent Barlow
Fiddle - Pam Verity Harris
Bass - Joseph Barlow
Drums - Joe Penatore
Hand Claps - Judd Seger, V. Barlow
Cello - C. Page Gault

Well come on people, let's see a smile
I haven't seen one for a while while
Okay people, get up and dance
This song may be your biggest chance
To see some fun, we've just begun
Oh time is right, we live tonight

Okay your partner by the hand
Let's take it to another
Keep the music that's given to you
Don't let it go to what others
Don't close your heart, it's time to start
Let's be free, come let us sing
We'll everybody, start to sing along and
Join in as our happy song

Let down the walls that lock you in
It's time to be a child again
Yeah, we're gonna have some fun
We've just begun, the time is right
We live tonight

Well come on people, let's see a smile
I haven't seen one for a while while
Okay people, get up and dance
This song may be your biggest chance
To see some fun, we've just begun
The time is right, we live tonight

Produced by Vincent Barlow, Judd Seger
Engineered & Mixed by Judd Seger
Cover Photo: Maryann Barlow
Recorded at Sound-Sound Studios, Hoffman Estates, Ill
Sept. - Nov. 1981

Special thanks to Mike Shotton, Laura Lee, and all
our friends for their support and encouragement.

This album is for Maryann for all her love, and for our Father
in heaven who makes all things possible.

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© 1987, Vincent Barlow, Pam Verity, © 1991, Vincent Barlow

For Record Sales or Booking Information Contact:

Vincent Barlow
9506 Wadsworth Rd.
Marian Grove, IL 60063

LEAVE THIS TOWN

IV Baritone, Matt Wheeler
Acoustic Guitar - Vincent Barlow
Vocal Harmonies - Vincent Barlow
Lead Guitar - Joseph Barlow
Drums & Guitar - Joe "Woody" Penatore
Bass - Joseph Barlow
Hand Claps - Vince, Judd, Joseph, Woody

Woman, you're coming to me
Taking with you soul, and my eyes
Everything seems empty, cloudy skies
Words of comfort don't go very far
In the darkest night
You don't leave the shining star

You keep telling me I
I feel so alone
Everything is spinning around me
I feel so alone

Everyone has gone crazy
Can't find my way
All my life I'm stumbling in the ground
My dreams are broken
Gotta leave this town, Gotta leave this town
Gotta leave this town
I wish I could tell you

CHORUS
That tomorrow you'll find me gone
But your eyes still tell me you feel
And I take it home

CHORUS
You get me to hold on to
I'm the only one by your side
Sleep with me, we can make it thru
Though you'll say a part of you died
CHORUS

SLEEP AWAY

IV Baritone
Acoustic Guitar - Vincent Barlow
Lead Guitar - Joseph Barlow
Drums - Joe Penatore
Bass - Joseph Barlow

I'm bring on the clouds in the middle of the day
Thinking of the opportunities I'll slip away
I think of the dreams of things that I could be
And I see those dreams slipping away from me
I dreamed of being a singer, a down beat in a row
Standing on the stage, the star of the show
And I see those dreams slip away from me
But when it came to making it, I never found the time

CHORUS
Singing away, oh sleep away
Further and further we'll sleep away
The dreams once close to the keep moving away
I need to reach them today
I really like the mountains
Let down the walls that lock you in
It's time to be a child again
Yeah, we're gonna have some fun
We've just begun, the time is right
We live tonight

Well come on people, let's see a smile
I haven't seen one for a while while
Okay people, get up and dance
This song may be your biggest chance
To see some fun, we've just begun
The time is right, we live tonight

Well come on people, let's see a smile
I haven't seen one for a while while
Okay people, get up and dance
This song may be your biggest chance
To see some fun, we've just begun
The time is right, we live tonight

FATHER

IV Baritone
Acoustic Guitar - Vincent Barlow

Often think of my father knowing there is church
Praying for some mercy on his work
Colored windows cast a strange light
Tears begin to flow revealing feelings he tries to show

CHORUS
His dreams keep breathing, his heart is torn
His soul is aching, he's feeling worn
He's my father, could someone please explain
Why his life is so filled with pain
He's my father, I don't understand
It seems he's dreamed, I never reach his hand
Sometimes life is so empty, we stand alone
Waiting for the day when we can go
But you never stopped believing, just kept marching on
Believing that that day would come

CHORUS
He looks at his many days, so ready for the trials
Through he grows ever weary, he feels the mile
But the dream in his life's blood flowing through his heart
You know he can't let himself be hurt

DOMINOES

IV Baritone, Joseph Barlow
Acoustic Guitar - Vincent Barlow
Vocal Harmonies - V. Barlow
Percussion & Drums - Joe Penatore
Bass - Joseph Barlow

Lady certainly has got a smile today
Satisfied another hunger drug away
Lifting up her desire to let free prescriptions
No also someday they're gonna fall

CHORUS
I'm gonna fall down, fall down
Rip the right from you
I'm gonna fall down, fall down
Laid down

CHORUS
You're gonna fall down, fall down
Bakers dream around you
You're gonna fall down, fall down
Dominoes

Silly girl, you think these kids are harmless
Try to come then put it all down
You say you're strong and know your limits
But you're not strong, you're slipping away

CHORUS
And you say you were you'd never get involved
But by you're making dead
Now you gonna say you'll go any further
I found, that's a promise that you can't keep
CHORUS

MY HEART OUT

IV Baritone
Acoustic Guitar - Vincent Barlow
Vocal Harmonies - Joseph Barlow, Matt Murphy
Drums - Joe Penatore
Synthesizer - Judd Seger
Bass & Electric Guitar - Joseph Barlow
Lead Guitar - Judd Seger

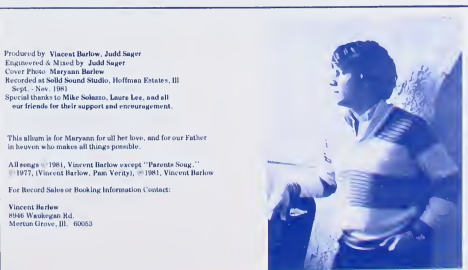
CHORUS
You make me feel like we're best of friends
You know me inside out
Suddenly you change like the weather
And you say my heart's not, my heart's not
I've been having those things you been don't
That don't sound so good

Nasty rumors "how the things you been don't"
I guess that they were true
I let my imagination get the best of me
And I picture the ways you feel
When I think of you missing around that way
I can't leave the thought at all

CHORUS
And you say my heart out
CHORUS

I know I should believe in you
But I can't see the future
I let my feelings run away from me
And I believe that you're not gone

I'm worried 'bout the things you been doing
I know for you I want the best
And help me to believe in you
I know you're trying to do your best
But you're trying to do your best
CHORUS





A BEAUTIFUL LIFE

Judy Lynen

"I am the Light of the World"
John 8:12

A BEAUTIFUL LIFE

"I am the Light of the World" John 8:12

Side A

1. A Beautiful Life
2. Family Bible
3. Wait a Little Longer, Please Jesus
4. Let Me Live
5. Jesus Loves Me

Side B

1. Rise Again
2. He was there all the time
3. I'll Fly Away
4. Pentecost
5. Come Holy Spirit

Piano Dumpty Rice
 Bass Dennis Whitaker
 Drums Kenny Bobinger
 Guitars Vic Clay, Steve Hale
 Steel Guitar Dale Wagner
 Mandolin Paul Patterson
 5 String Banjo Paul Patterson
 Strings (arranged & played) Jr. Bennett

Vocals Jan Shrode
 Debbie Wasselman
 Kay Roebuck
 Roger Cadle
 Dennis Whitaker
 Vic Clay
 Carl Noe
 Turley Richards
 Carol Rawlings
 Larry Spears
 June Spears

Vocals Arranged by Junior Bennett

Produced & Engineered Jr. Bennett
 Photo Cover John Wagner
 Impact Photo
 Cover Design John Meier
 Mastering Engineer Tim Hinds



Artist Recording Co. 320 Mill Street Cincinnati, Ohio 45215

JUDY LYNN



COMEDY SERIES

LOUIS NYE

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HIGH FIDELITY



UAL 4089

Louis Nye is a man who, in a field where versatility is a recognized asset, is considered a master. For not only is Nye known as a true "comedians' comedian" within his profession, but no matter where you travel in the United States, you will find Louis Nye and comedy walking hand-in-hand with the populace. Nye first came into prominence as an anchor man on the big Steve Allen television series, where he was called upon to handle assignments ranging from satire to slapstick. Since the demise of that show, Nye has been featured prominently in a number of major network TVers, and recently made an auspicious film debut in Jack Webb's "The Last Time I Saw Archie." Selections include: Side One—HIPSTER AT THE BANK; EMOTIONAL NEWSCASTER; ARMY SERGEANT. Side Two—MEETING ON MADISON AVENUE; THE CHOREOGRAPHER; MUNICH MUSIC LESSON. Produced by: Sultan-Worth Productions, Ltd. (All rights reserved 1961.) Written by: Arne Sultan and Marvin Worth with Louis Nye and Anita Leonard Nye. Published by: Sultan-Worth Publishing Co.—ASCAP. Mister Nye's cover wardrobe by Mike Howard's Leading Man, Hollywood, Calif. Photographs by: Garrett and Howard Studios.




Printed in U.S.A.

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DINOSAURS



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LINOSAUR DINER NOTES

Impossible to insulate.
Insidious to assimilate.
Sinking a great red
battoxe into a
lung cold dusk.
Born in the jungle
at the dawn of time
like Gertrude Stein
singing: a rose is a
rose through a hot
black swamp and
nothing to do
but climb.

Concluding at the beginning
in brass Ciollina sweeps
where soft is loud and loud
a celebration of pain
in grave grey garterbelts
of insidious precision:
a strumpet midnight song.

Meltonian metabolistics
of sweat-soaked ecstasies
stab blindly at shadows
where drips of chloroform
anesthetize the generation
he grew brave on.

Merl, breathing a foam
flecked sigh, carries
a sackful of splintered guitars
to the edge of the battleground
with a taste of blood in his eyes.
There are diminished chords
but none is really lost.

Peter flattened
a sack of sheltered potatoes
and twisted their sticky skins
into strings. In the hot
lights they snap sometimes.
In rhyme. We wait for it
with relish knowing that
it is *our* mother, not anothers,
who runs screaming through
these jungles of our better
times.

Into the breech, dressed in
a sackcloth sail, spins Spencer
Victorious, with eyes of
broken bottletops slipped
between two slices of rye
and commanded to be a
sandwich.
Lend him your teeth.

Stick this record in your ear and
wallow,
you humping cowards; unpeel
a ten spot from your greasy roll
and slap it on the counter
while the fit is on you.
It will atone for many crimes.
We love you.

Robert Hunter



PETER ALBIN

BASS GUITAR, VOCALS
(BIG BROTHER & THE HOLDING CO.)

SPENCER DRYDEN

DRUMS
(JEFFERSON AIRPLANE)

MERL SAUNDERS

KEYBOARDS, VOCALS
(SAUNDERS/GARCIA BAND)

JOHN CIPOLLINA

GUITAR, VOCALS
(QUICKSILVER MESSENGER SERVICE)

BARRY 'THE FISH' MELTON

GUITAR, VOCALS
(COUNTRY JOE & THE FISH)

ROBERT HUNTER SPECIAL GUEST AND ORIGINAL DINOSAUR - VOCALS ON WHO MAKES THE MOVES

A SIDE

LAY BACK BABY
STRANGE WAY
DO I MOVE YOU?
BUTCHER'S BOY
GOOD OLD ROCK 'N'
ROLL

B SIDE

RESURRECTION RAG
WHO MAKES THE
MOVES?
MONA

PRODUCED BY JOHN CIPOLLINA, MERL SAUNDERS AND DINOSAURS.
THIS PROJECT WAS RECORDED AT TRES VIRGOS STUDIOS, SAN RAFAEL,
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STUDIOS AT THE CABARET, COTTAGE, CALIFORNIA. ENGINEERED BY TOM
FLYE, BOB HODAS, AND BOB SKYE. REMIX BY TOM FLYE AT PRAIRIE SUN
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PROJECT COORDINATOR - STEVE KEYSER.
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CORDES, MIKE DOLGUSHKIN, GREG ELMORE, CHARLIE KAISER, KEN
ROBERTS, HAL AND SANDY ROYALTY, MIKE SCHMALLA, DAN
WATHAM, WALLY WATHAM, DEBBIE WILENSKY, AND ESPECIALLY RICK
HUBBARD.

FRONT COVER - DENNIS NOLAN. GRAPHICS - ALTON KELLEY
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CHASE



蔡士合唱團

get it on

(全美排行歌曲第一名)



INVITATION

Produced by Frank Rand and Bob

Destocki for *Les Productions*

Arranged by Bill Chase

*Arranged by Alan Ware and

D. O'Rourke

**Arranged by Alan Ware and

Ted Piercefield



E 30472

Side 1

OPEN UP WIDE (ASCAP)

lead vocal: Terry Richards

LIVIN' IN HEAT (BMI)

lead vocal: Terry Richards

HELLO GROCERIES (ASCAP)*

lead vocal: Jerry Van Blair

HANDS AND GLADRAGS (ASCAP)**

lead vocal: Ted Piercefield

GET IT ON (ASCAP)

lead vocal: Terry Richards

Side 2

BOY'S AND GIRLS TOGETHER (ASCAP)**

lead vocal: Ted Piercefield

INVITATION TO A RIVER

lead vocals: Terry Richards

a. TWO MINUTE MEET (ASCAP)

b. STAY (ASCAP)

c. PAINT IT SAD (ASCAP)

d. REFLECTIONS

e. RIVER (ASCAP)

Mixing Engineer: Roy Segal

Let to right:

top row, Jay, Phil, Terry
middle row, Dennis, Bill, Alan
bottom row, Ted, Jerry, Angel

Personnel

Bill Chase—Trumpet

Ted Piercefield—Trumpet, Vocals

Alan Ware—Trumpet

Jerry Van Blair—Trumpet, Vocals

Phil Porter—Keyboards

Dennis Johnson—Bass, Vocals

Angel South—Guitar, Vocals

Jay Burris—Percussion

Terry Richards—Lead Vocals

When I first started listening, I thought that the drummer was the dynamo of a band. But then it became clear that—depending on the band in question—it could be the pianist, a bassist, or a horn man. And, for a time with Woody Herman, it was a lead trumpet player—Bill Chase. I remember the sheer excitement of the surging Herd with Bill at the engine, throttle wide open. He was and is a phenomenon—an energizer who, by strength of temperament and prodigious technical resources, can create an uncommon drive.

Now, as head of Chase, a nine-piece jazz-rock force of musical nature, Bill has indicated a new set of sonic and emotional possibilities. Unlike a number of previous attempts at jazz-rock fusion, Chase does not dilute either of its basic elements. As Bill Chase said in a down beat interview, "If you're playing jazz, it's got to be good jazz, with good time, swing... everything, if you're playing rock, it has to be good rock. So the group is really a challenge. We have to be pursuers in both idioms, yet be able to cross over."

For this crossing over to work, everyone involved has to have a high level of musicianship as well as an unusual capacity for openness and flexibility. And Bill has found men with exactly these requirements. Making up the trumpet section with Bill are three young horn men (who also sing and arrange) of wide-ranging experience and adventurousness—Ted Piercefield, Alan Ware, Jerry Van Blair. Organ-

ist Phil Porter's jazz background includes time with Howard McGhee, Zoot Sims and Howard Roberts, and since joining Chase, Porter has plunged deeply and satisfactorily into rock.

Bassist Dennis Johnson and guitarist Angel South (both of whom also sing) have their roots in rock—with credits including stays with Janis Joplin and Bobbie Gentry. But they are also shaped in part by jazz. Drummer Jay Burris has strong roots in both camps, having backed a number of rock units as well as Bill Evans, Benny Golson, and Clark Terry. As for lead singer Terry Richards, whom Chase first heard in Las Vegas: "He's such a strong singer," Bill underlines, "yet he has the intonation and control of a Mel Tormé."

With this formidable and resourceful cast, the writers (Chase, Ware, Piercefield and others) can make demands that few other combos professing to play jazz and rock could possibly meet. On this first album, the scope of

this singular group becomes immediately clear. All the trumpet solos—crisp and incisive—are by Bill. But it is the group sound and presence which particularly distinguishes Chase from the whirlpool of sounds at the top of the 1970's.

The core of the band's character is excitement, and the ingredients of that excitement are many and precise—the rhythmic drive and resiliency, the intricate and yet viscerally felt harmonic textures, the organic interrelationship between human and instrumental voices. The remarkable fullness of the band's impact "The reason we get such a full sound," Chase told Jim Santoro of down beat, "is because the trumpets, which are usually written up high, are well supported by the organ and guitar and I often have the organ written in with the trumpets... and with electric bass, I have another voice. I can write six or seven-way voicings and get those wind sounding chorals out of them. So our bass player is like the baritone sax player in a big band. The organ is the next thing, and with the guitar and the trumpets I've got the whole scale to play with."

The individual pieces, it seems to me, speak pungently and buoyantly for themselves. But the five-part invitation to a River, a worth special attention as a multi-layered evocation of a turbulent emotional collision with a falling, fatal ending. In that composition, as throughout, there is a finely honed use of a wide range of trumpet expressivity for dramatic purposes—including soaring lines of brass that evoke balalaikas, callers, which, to me, somehow become visual as well as aural. It's a most unusual experience as well as a heart.

Considering the quantity of skills in this nine-piece assemblage (no one here is expert at just one thing), the future of Chase ought to be without limit. If it has already found a diversified audience—ranging from Las Vegas to such rock refuges as Chicago's Beaver's Tavern and encompassing both jazz clubs and college concerts. And this first album should further extend the impact of Chase.

What I find especially impressive about this unit and its leader is that while Chase could coast on pyrotechnical virtuosity, he has the skills and there is corollary electronic equipment, Bill refuses to indulge in effects for his own sake. "I want the music to be able to generate its own excitement." Obviously, Chase can also generate a lot of volume; but here too, Chase points out, "We're using the amplification for presence instead of loudness. We'll have succeeded if we can create excitement and intensity from what we're hearing rather than by how loud we're playing it."

And—another part of the Chase credo—"Any electronic things we use on recording will be capable of duplicating in person."

Honest excitement is what Chase is all about. And that, friends, is rather rare.

—Nan Mantel

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Emerson

RECORDED LIVE, NEW CASTLE CITY HALL, 20 MARCH 1961

Emerson & Lake & Palmer, Emerson - (vocals), Lake & Palmer - (vocals)

Emerson & Lake & Palmer - (vocals)

PICTURES AT AN EXHIBITION

Emerson & Lake & Palmer, Emerson - (vocals), Lake & Palmer - (vocals)

THE VOICES OF BABY YAGA, Emerson - (vocals), Lake & Palmer - (vocals)

Emerson & Lake & Palmer - (vocals)

END



PROMENADE

Lead me from tortured dreams,
Chart the themes of nights serene
And awaken the tears,
Drop the tears as dry as stone
From seeds of confusion,
Effusion, dark losses have grown
Then our purpose of sorrow,
The dark night still is sown

My eye's course is guarded,
Decided by murmured storm
On charts of my love's tales
And part ways since I was born



THE CURSE OF BABA YAGA

Troubled face inside the fence
Talk to all the troublers since
You're all bring those smiling eyes
SMILING NIGHT!

Try too quick to raise the dead
Feeding those who are fed
Drain the blood from hearts of stone
Or the houses pick
THE BONES!

Try too quick to raise the dead
Feeding those who are fed
Drain the blood from hearts of stone
Or the houses pick the bones.

THE SAGE

I carry the dust of a mother
That cannot be taken away
I live deep within me
For I breathed it every day

You and I found yesterday's answers
The birth of the past come to flesh
Eroded by time's rivers
To the shapes we now possess

Come share of my breath and my solace
And mingle our streams and our time
In braided, fitted moments-
Our reasons are lost in our lies

THE GREAT GATES OF KIEV

Stirring in with a flourish
And dark, dark, dark
Where the forest land grows

They were

Sent from the iPad
side the Lakes of the
Ride the 12.000 ft.

They were

Sent from the *air*
in the burning of *war*
For life to be
Ah, to be
TO BE!

There's no end
To my life
No beginning
To my death
Death is life



A black and white photograph of the rock band Nazareth performing live on stage. The band is silhouetted against a bright, hazy background of stage lights. Several spotlights from above illuminate the stage, creating a dramatic atmosphere. The band's name is printed in a stylized font at the top of the image.

Nazareth

**snaz
(live)**





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FEATURING

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EVERYTHING FOR YOU • THIS FLIGHT TONIGHT
• BEGGAR'S DAY • EVERY YOUNG MAN'S DREAM •
HEART'S GROWN COLD • JAVA BLUES • BIG BOY
HOLIDAY • LET ME BE YOUR LEADER • HAIR OF
THE DOG • LOVE HURTS • TUSH • MORNING DEW
• JUICY LUCY

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Chanson

CHANSON

It's pronounced
Shān-sōn.



SIDE 1
Don't Hold Back
I Can Tell
I Love You More



SIDE 2
Why
Did You Ever
All The Time You Need

Producers: DAVID WILLIAMS and JAMES JAMERSON JR.

Executive Producers: MARC KREINER and TOM COSSIE for **MR. RECORDINGS**

Recorded and mixed at KENDON RECORDERS by RICHARD HEENAN

Mastered at ALLEN ZENTZ MASTERING INC. by BRIAN GARDNER

Art Direction & illustration: JOHN GEORGIOPOULOS

Lettering: TOM NIKOSEY

Front cover photography: SAM VINCI

Back cover photography: ART MARUYAMA

Synthesizers programmed by STEVE PORCARO and DAVID PACH

All arrangements: BENJAMIN F. WRIGHT JR.

Contractor: DON MYRICK

String Concert Master: JANICE GOWER

Production Coordination: SUSAN EVANS

Background vocals: **JULIA TILMAN,
LORNA WILLARD, MARTI MCCALL

JAMES JAMERSON JR. Lead Vocals Bass Guitar	DAVID WILLIAMS Lead Vocals Guitar	DAVID PACH* Keyboards Synthesizer	JEFF PORCARO* Drums	EDDIE BONGO BROWN Congas Bongos	GLENN BROWN Percussion on "Did You Ever" Guitar on "I Can Tell"	AL MCRAE* Guitar on "I Can Tell"	STEVE PORCARO* Synthesizer on "All The Time You Need"	LINDA EVANS Lead vocals on "I Can Tell"
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*Appears courtesy of ...Columbia Records
**Appears courtesy of ...Warner Bros. Records

Horns: DONALD MYRICK, MICHAEL DAVIS, MICHAEL HARRIS,
LOUIS SATTERFIELD from EARTH WIND & FIRE
FRED JACKSON JR., WILLIAM GREEN,
OSCAR BRASHEAR, GEORGE BOHANNON



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ALWAYS SOMETHING THERE TO REMIND ME

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WHAT THE WORLD NEEDS NOW IS LOVE

MAKE IT EASY ON YOURSELF
ANYONE WHO HAD A HEART

MR. TAMBOURINE MAN
BLOWIN' IN THE WIND
QUEEN JANE APPROXIMATELY
LIKE A ROLLIN' STONE
DON'T THINK TWICE
ALL I REALLY WANT TO DO

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JOAN BAEZ IN CONCERT

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Side One

1. Babe, I'm Gonna Leave You
2. You 2:38
2. Gordie 3:22
3. Copper Kettle 2:27
4. Kumbaya 2:55
5. What Have They Done to the Rain 2:26
6. Black is the Color 2:33
7. Danger Waters 3:16

Side Two

1. Gospel Ship 2:48
2. House Carpenter 5:08
3. Pretty Boy Floyd 4:17
4. Lady Mary 2:41
5. Até Amanhá 2:12
6. Matty Groves 7:18

HEINE once said that literature is a graveyard in which we wander, searching out and embracing the headstones of those ideas which are closest to our own beliefs. So it is with our researches in folk music: Each singer draws his songs out of the deep well, and in so doing, his both found and made a personal statement. Some choose the quiet dignity that uses tone to form the major part of folk songs; others, the sweet, sentimental and surface; still others go for tunes that can be streamlined into a "real smooth" swinging style. We've come a long way in the last few years, though, and many have tired of the froth. And in trying to say something different, deeper, we have discovered that our folk music is so rich in thought, experience and imagery that it is capable of saying what we will if only we know how to use it.

And so, if Shelley wondered, "Ye hasten to the death! What seek ye there...?" we might answer that we seek the living, for we do not always find them abroad us. For many, the "living" are the long-gone makers and shapers of folk songs; their words and tunes are still with us, the shared possessions of ordinary people who handed on the songs of their great griefs and little victories, the lyrics of their loves and losses, the ballads of their woes who made it and those who didn't wouldn't stop trying.

Perhaps we turn to folk music because we feel too "cabin'd, cribb'd, confin'd" by the standards of our world, where to be cool is to be wise, and to avoid complications (such as other people's troubles) is the road to suburbia and its house so fine, a world where love is a something thin and the voice of the turtle-dove is hushed in the shadow of the mushroom cloud. Perhaps this is why we love those few singers who are willing to expose their inner feelings (the things that you will) and speak in those of those things which are buried so deeply within us. Shelley cautioned: "Lift not the painted veil which those who live call Life." For underneath lie fearful things, and among them life itself. But if we cannot ourselves lift the veil we are grateful to those who dare to do it for us.

Fixing the exact nature of Joan's statement-in-song is difficult, not because it is obscure, but rather because it "lives," moves, is growing, changing its shape, line, contour, emphasis. And like all living things, like a person or an abstract in a novel, it is

poetically approached and analyzed from many (perhaps infinite) points of view, has so many areas of relevance and meaning, both objective and subjective, social and personal. In music and poetry (and folk song has both in equal parts), precise measurement and analysis isn't always possible, but most of us who are listening, even if we can't quite freeze it into words. And if the song has the emotional meaning for us, it builds a bond of sympathy between us and those who made and sang it, gives us a consciousness that the rhythms of our hearts and minds are those of countless others as well. Joan and her songs give us this sense of common ground, of roots in the past and present, of the shared fund of experience which links us to her, to each other, to our history, and to the unassuming, hardworking and half-forgotten people who molded so beautiful a part of our national heritage while scraping a bare life out of the Appalachian hills or the Alabama cotton-fields or the West Virginia slagheaps or the Oklahoma flatlands or the California orange groves.

Perhaps all of this is peripheral. When the explanations and analyses are done, we are left with the singer and her songs. And Joan's triumph is that she is a consummate interpreter of folk song, and her expressive power is incommensurate between the beauty and greatness and startling contemporaneity of the music and poetry which speaks through her to us.

Babe I'm Gonna Leave You: A white blues, a form which was created early in our century by the meeting of the Southern Irish lamento (with its ties to the old ballads) and the Negro blues. The strange quality (and power) of the song is that the narrator inwardly desires exactly the opposite of what he will say, and thus, from the prospect of his self-imposed departure, "Babe, I got to ramble, my step start going down and I got to follow," he says, because "moving on" is a way of life that cannot be altered now, even by love. Joan learned the ballad at Oxford College from Janet Smith.

Gordie (Child 209): In the oldest version of this ballad, Gordie is ransomed by his loving friends. This doesn't necessarily lead to a happy ending, since in several versions he kills her for obscure reasons immediately after she has paid his ransom. Joan's version derives from a late 17th century Scottish broadside ballad, and is a new ballad, and this re-write in turn descended into oral tradition and has become the most often-collected form of the ballad in the U.S. The "7" of the first verse is unusual in ballads and may have originated as a device for a male singer to tell a woman that he was leaving.

Copper Kettle: A contemporary moonshining song by Albert Frank Bodeker, published some years ago in his rare collection "Bears Brought from Baxter County Texas." Dangerous occupation, this kettle-cooking of moonshine, translated into "riding English" as "Kumbaya" and returned to the United States, where it is now a great favorite with the city-singers.

What Have They Done to the Rain: It is a shame that tries out this song on the radio, for all the distilled beauty that rises out of its human questioning. It was written by Malvina Reynolds. We are sure that she would be only too happy if her bitter-sweet song about a little boy and a blade of grass standing in the soft deadly rain of our drearily familiar world had found its way to you.

Black is the Color: Based on traditional lyric comment, this classic version of the British-Appalachian song is by John Jacob Niles. It remains perhaps the best American example of a composer recasting folk material into an imperishable model. The song is a classic of the "Danger Waters" type. The folklorists have been tracing African influences on American folk music for decades, but now we find that our folk music, jazz and Latin American rhythms are being re-exported to Africa. This model here of new hybrids which in turn will exert a new influence on our music. This lament of a banished man from the Gold Coast, created in the "Highlife Cakes" patronized by the poor and less-poor, where a new African-Western-African music of ceremony, politics and rhythmic strength is now emerging. Beneath the seemingly direct and simple verse is a complex and subtle meaning which marks this as poetry of a high order, a realistic poetry based on the patterns of ordinary speech which makes use of the changing transitions and many-valued ambiguities of the finest modern poetry.

Gospel Ship: With the use of accompanying instruments, the white spiritual or gospel song took on new melodic and rhythmic forms which we know as the sound of sacred "country music" of the 1920s and 1930s. This model here is Sarah Carter's singing on the 1935 Carter Family recording.

House Carpenter (Child 243): Originally titled "James Harris or The Daemon Lover," most American variants of the ballad lack the supernatural overtones of the original (except possibly in the two closing verses). In *Perry Bolland* was printed as "A warning for Married Women, born as example of Mrs. Jane Reynolds (a Westmore woman), born near Plymouth, who, having plighted her troth to a Seaman, was afterwards married to a Carpenter, and at last carried away by a Spirit, the manner how she presently be reciev'd." Take heed!

Pretty Boy Floyd: "Some rob you with a six-gun, some with a fountain pen," says Woody Guthrie in this badman ballad of the thirties. The Oklahoma dustbowl was in some of a Robin Hood "A warning for Married Women, born as example of Mrs. Jane Reynolds (a Westmore woman), born near Plymouth, who, having plighted her troth to a Seaman, was afterwards married to a Carpenter, and at last carried away by a Spirit, the manner how she presently be reciev'd." Take heed!

Lady Mary: We have no information on this wistful lyric, but from text and tune we would guess that it is an Elizabethan or Jacobean literary treatment of a folk theme, making use of a number of standard ballad lines.

Até Amanhá: A Brazilian love song, with a joyous beat and a happy feeling. Portuguese text and translation follow:

Te mandei meu amor
ou later, my love,
sinto muito
I'm very sorry
n'lo posso ficar
I can't make it last
e remedio melhor
The best thing to do
me não deu
is for me to go
ou partir
is to remain.

Matty Groves (Child 81): Gordie apparently the King's royal deer, Pretty Boy Floyd robbed banks, but little Matty Groves was of a more spiritual bent, though he too stole from the high-born and well-heeled. Matty's song, dangerous occupation, this kettle-cooking of moonshine, translated into "riding English" as "Kumbaya" and returned to the United States, where it is now a great favorite with the city-singers.

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LO MEJOR DE

RAY
BARRETTO



the best of

RAY BARRETTO

CANTA Y CORD:

Manny Roman
Santos Colon
Goody
Willie Torres
Guito
Pete Bonet

GUAGUANCO BDNITO	4:12	RITMO SABROSO	2:56
(Lopez-Barretto)		(Ramirez-Barretto)	
Frost Music Corp. (BMI)		Little Dipper Music Corp. (BMI)	
Forshey Music Inc.		EL CAMINO	2:52
APRIETA EL PDLLO	2:50	(Lopez-Barretto)	
(Tito Puente)		Little Dipper Music Corp. (BMI)	
Patricia Music Publ. Corp. (BMI)		TERESITA	2:46
CELOSA	2:45	(Saucorone-Barretto)	
(Marcelino Guerra)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		EL WATU!	2:10
DAME TU CARINO	3:05	(Ray Barretto)	
(Al Valdes, Jr.)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		LOS CUEROS	2:55
GUAJIRA Y TAMBO	2:45	(Ray Barretto)	
(Ray Barretto)		Frost Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		Forshey Music Inc.	
A PUERTO RICO	2:29	GUAGUANCO PUEBLO NUEVO	2:37
(Bonet-Barretto)		(Al Valdes, Jr.)	
Little Dipper Music Corp. (BMI)		Little Dipper Music Corp. (BMI)	

CREDITS:

Muchimas Gracias A:
Hector Rivera

Cover design & Illustration:
Ely Besalel

Photography:
Dominique

Remixing:
Jeff Lesser

Remastering:
Jose Rodriguez

(Media Sound Studios, N.Y.C.)

Production Coordinator & Supervision:
JOE CAIN



A DIVISION OF TICO RECORDS INC.
COMPATIBLE STEREO
CLP1315

HOLLIES' GREATEST

SIDE ONE

1. Long cool woman.
2. Magie woman touch.
3. Too young to be married.
4. On a carousel.
5. Carrie anne.
6. Sorry suzanne.
7. Blowing in the wind.
8. Dear eloise.
9. Hey willy.
10. Stay.

SIDE TWO

1. He ain't heavy he's my brother.
2. I can't let go.
3. I can't tell the bottom from the top.
4. Bus Stop.
5. Jennifer eccles.
6. Stop, stop, stop.
7. Just like me.
8. King midas in reverse.
9. Yes I will.
10. Just one look.
11. Here I do again.



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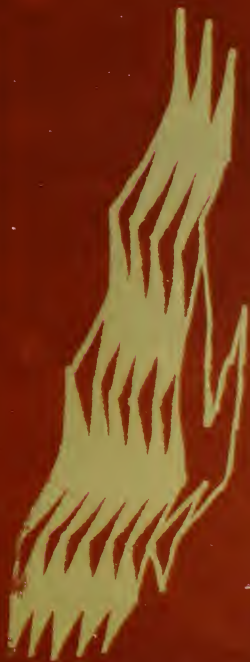
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TO LIVE AS JAKALS





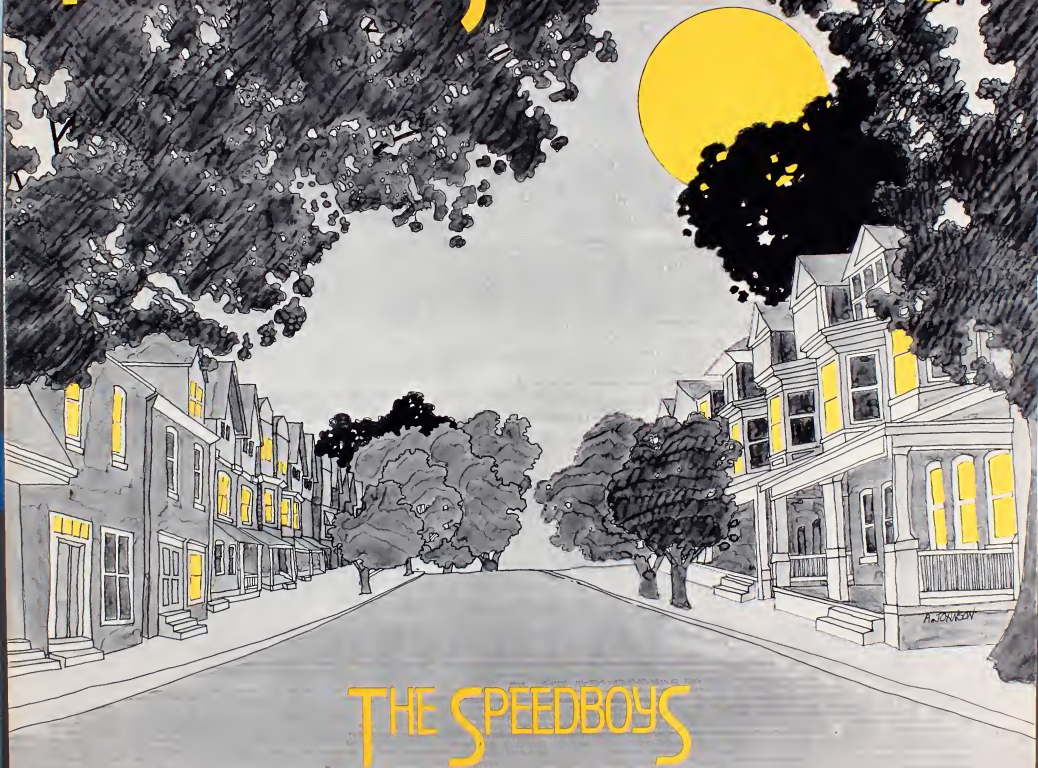
BONESCRAPER RECORDINGS



NN IS NOT ABOUT SCENES OR FADS,
ATTACHMENTS OR BOWING TO YOUR IDEAS
OF ENTERTAINMENT AND ENJOYMENT
UNREALITY LIVING NOISE
INFINITY WITHOUT LAW A WAY OF LIFE
NN IS WALKING FREELY THROUGH MUSIC
REALITY FULL OF SPITE AND JOY
THERE'S NO DIFFERENCE BETWEEN
THE FLOOR AND THE WALL
THE AMPLIFIERS ARE MOVING IN ALL
DIRECTIONS
CLEAN TOM
JUNE 2009

POSITIVELY JAMES STREET

2/06-14
DOUBLE DESIGN
610-438-3600
\$ 3.00



THE SPEEDBOYS

POSITIVELY JAMES STREET

SIDE ONE

1. GIVE ME YOUR HAND
2. WASHINGTON
3. TIME AS TIME
4. NEW FALL
5. NOT CRAZY
6. LIFE IS BEAUTIFUL

SIDE TWO

1. NOT AGAIN (GARY)
2. FROM YOUR LOVE
3. TO ME YOUR BELIEVER WAS
4. I'M A SINFY-LOV'ING MAN
5. LOVE GROUND
6. DREAM

CREDITS

THE SPEEDBOYS ARE:

STEVE ROBERT - vocals, acoustic & electric guitar
BOB F. ANDERSON - bass
BOB ROBERT - drums, guitar, harmonica, vocal
GARY SCHROTT - piano

HARRISON ROBERT - lead & rhythm guitar
TERRY FREED - saxophone
JANETTA ANDERSON - vocals

JOE BRUNAKEN - engineer (all on TIME AS TIME
& WASHINGTON)

DAVE WOL - album artwork
BROOKLYN IN FORDHAM, LEO & LEROY - LANSINGVILLE, MI

STUDIO ASSISTANCE - PAUL CAMPBELL
COMPUTER ASSISTANCE - KEVIN WITTENBERG
ALBUM COVER DESIGN - LARA GORDON

THE SPEEDBOYS

P*O*S*T*I*U*E*L*Y J*A*M*E*S S*T*R*E*E*T

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY
6. LIFE IS BEAUTIFUL

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DON'T GET YOU
5. LOVE DRUNK
6. JUICIN'

CREDITS

THE SPEEDBOYS ARE:

ROBERT BOBBY: vocals, acoustic & rhythm guitar

BOBBY LAWSON: bass

BOBBY LOWRY: piano, synth, organ, harmonica, vocal

BOBBY SCHMIDT: drums

MARSHALL JONES: lead & rhythm guitars

LARRY GREEN: SAXAPHONE

LORETTA MODERN: VOCALS

JEFF BRUBAKER: ENGINEER (Mix on FINE AS WINE & Boardwalkin)

DAVID KOB: ALBUM MIXER

RECORDED AT FREDRICK, LEE & LLOYD: LANDISVILLE, PA

ANN JOHNSON: ALBUM ARTWORK & DESIGN

JIM YESCALIS: BAND PHOTOGRAPHY

SPECIAL ASSISTANCE: WILL CAMPBELL

COMPUTER ASSISTANCE: KERRY WETTERSTROM

IN MY OWN SELFISH WAY

In my own selfish way, I'm right for you
I try to be special, I try to be true
And I'll be your man, when you need a man
When you need a witness, I'll take the stand

But sometimes I'll be a little boy
Trembling with fear
I'll need you with me
I'll need you here

When day grows dark and night descends
When passion molrows, we can be friends
Nothing's for certain, when dealing with hearts
Some grow together, Some grow apart

Then there's the part of me
That wants someone new
Still there's the heart of me
That wants only you.....In my own selfish way
In my own selfish way

IF I DON'T GET YOU

If I don't get you, it won't be for not tryin'
Cause I can stick like glue and I can woo like iron
You say you want another man, I can seem like two
And I just might cry 'til the day I die
If I don't get you

If I get my chance, Hey I'm gonno take it
If I give my heart, Baby please don't break it
How you got the nerve to make your good man blue?
And I just might cry 'til the day I die
If I don't get you

If I don't get you, that'll be alright
Gonno kick and holler, gonno fuss and fight
I'll howl at the moon, but I'll spoil on you
And I just might cry 'til the day I die
If I don't get you

LOVE DRUNK

Everyone tells me there's been a change
Since I fell for you I ain't been the same
A smile in the place where my frown used to be
I'm seein' double....It's you end me

Cause I'm Love Drunk and I'm fellin' no pain
Love Drunk and I'm fellin' again
My eyes don't get red but your love lotters do
Love Drunk and I'm fellin' for you

Some kind of highs well they just bring you down
Next thing you know you're lookin' up at the ground
Your kind of highs got me up in the clouds
Grinnin' a grin and shoutin' out loud

That I'm Love Drunk and I'm tellin' you true
I'm D.U.I. of V-O-U
Yes I'm Love Drunk don't need no whiskey or rum
Love Drunk you should get you some

JUICIN'

(This is a true 'ish song. I wrote another song about this person called The Genuine Queen of Milwaukee. When it was 1969 to 1973 we were all gonna live in a commune and be together forever. Like Bob Dylan's Dream, I've hardly seen these people again. If you're anything like me, you probably think your friends are better and more interesting than everybody else's friends.)

A little drinkin' can get you thinkin'
Bout how you feel
A little Juicin' can get confusin'
Bout what is real

My heart is thumpin', it's up to somethin'
Right or wrong
Friends can't be lovers, one discovers
Now she's gone

She got a letter, he can't forget her
Nor can she be
Somebody chooses, Somebody loses
This time it's me
I want to hold her, I know I told her
Time and again
No not in words, nothing she heard
Ah but then

"Can you come over?"
"Yeah, I'll be over right away."
"I got some things, I got some things I gotta say.
I see you fellin', I see you fellin' more each day.
Wish I were fellin' too, fellin' in love with you, but....It's not the way."

She plays viola for big payola with the symphony
I play guitar in my bar that'll hire me
To keep in fiddles, guitars and violins is all we'd ask
Food the kids, stay off the kids is quite a task

A little drinkin' can get you thinkin' bout
How you feel
A little Juicin' can get confusin' bout
What is real
I wish she'd never, I wish she'd never
Said goodbye
If wishes were horses, If wishes were horses....
Beggars would ride.

SPECIAL THANKS TO:
DAVID KOB FOR SERVICE ABOVE AND BEYOND
THE CALL OF DUTY.

JIM VESCALIS
ANN JOHNSON
BOBBY KINSLEY
BOBBY BLUE BLAKE



full texts and
transliteration of
songs inside

הבה נשיר עם פלֶטורס

sing along with peltours and egged



Stereo

CAN ALSO BE PLAYED
ON MONO EQUIPMENT

EBSD/1P



full texts and
ansiliteration of
songs inside

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sing along with peltours and egged



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\$ 3.00



The
Larry
Mann
Trio



LIVE at the OCEANFRONT

1/14.14
DOUBLE DECKER
CIGARETTES
\$ 3.00

Gonz

*Front
End*



JERRY BERGONZI

BRUCE GERTZ

BOB GULLOTTI

GONZ

FRONT END



Jerry Bergonzi, Tenor Saxophone & Piano



Bruce Gertz, Electric Bass

Side 1
Just in Time Welding Torch
Welding for D.[®] Gerts Made A.S.C.A.P.
Side 2
Theme for Ernie Fred Lacey
Ninth House Gonz Music A.S.C.A.P.
On the Brink Gonz Music A.S.C.A.P.



Bob Gullotti, Drums & Silt Drums

One of the most intriguing and fascinating aspects of any art form is the ascension of individuality by its great practitioners. The greatest innovators seem to always find a way to come up with something so personal that they become a totally unique phenomenon within the arena in which they create.

In jazz we are lucky to have the group "Gonz," who bring many elements of creative, contemporary music (jazz) together. I was inspired by calling the music of "Gonz" post-bop or free, or free from trying to hook it with anything else that has ever been tried. It's direct, it's communal, that only adds an open mind to its features. The band is so important to the music we call jazz as anything that has happened in jazz history.

The leader, Jerry Bergonzi, is a tenor saxo who has creative depth and technical and harmonic sophistication. Jerry carries an indelible, indelible stamp in his style and approach. His tone is vivid yet vulnerable!

The first displaced notes of "Just in Time" suggest the tenor is the flexibility and originality of his kind. This version of "Just in Time" shows the ultimate concept in taking a standard tune to a highly personal level. One of the many highlights here is a solo by tenor sax drummer Bob Gullotti, as Bob plays his solo you can hear the melody and the chord changes.

"Welding for D," a Bruce Gertz original, is an unusual, a twisted but hard swinging version of what Bruce calls a "Big Rock Concept." There are four strong changes in the bridge in "Ninth House." Bruce shows that he

©1984 GONZ, Studio 10 Records, who are at some point, will use a trade name or name.

is one of the most musically sensitive of leaders on the scene today.

"Theme For Ernie", by Fred Lacey, is a tribute to Jerry's ballad magic. Here a positive proof of what I said before about Jerry's sound being vivid yet vulnerable. Another aspect of Jerry's playing which clearly shows here is his complete mastery of rhythm. It takes in his own rhythm, without great flourish there is no playing art, and Jerry's playing is at its best here, beautifully poised and lovingly executed. The balance with which Jerry plays the ballad and allows stretch out.

"Ninth House" is another Bergonzi solo de luxe. The title refers to the ninth house of the zodiac, which rules the higher state of mind. This tune has a unique spiritual color to it with Bergonzi creating a genuine vision with the creative logic of improvisation. Take note of the interplay between Bergonzi and Gullotti, each pushes the other to the outer limits of the tune's structure.

"On the Brink", the last of six of the album by another Bergonzi original, is titled on Brink "Gentlemen out." It gives Jerry and Bruce a chance to show how they can be extended when the concept is there.

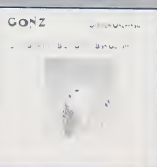
Here is one of the finest tunes in jazz, creative, expressive and an undoubted peak of musical artistry. The album concludes with a concert in the garage making music that they believe in! From the outside of the house, "Front End" will serve as a monument in years to come.

Tom Price

Recorded and Mixed at Baker Street Studios 10 Wheeler Court, Watertown, Mass. 02172 Eng. Roger Baker
Front Cover Photography, Design and Cover Graphics: Bruce Gertz
Front Cover Airbrush: Denise O'Gara
Rear Cover Photography and Tint: Hillary Isaacs



N.F.R. 00-2



N.F.R. 02-22



N.F.R. 02-00



N.F.R. 04-2

NOT
FAT
RECORDS

N.F.R. 05-2

LPM-2006

LAS CIUDADES SUNNY And the SUNLINERS

THE MIDNIGHT SUN

BUENA SUERTE

A REED

LES AMOS

COMO PUE

MI LO PAGARAS CON DIOS

RECIBE ME ANDO PASIANDO

LA BICICLETA

AGUANTA CORRON

POBRE DEL POBRE

EL TACONAZO

LAS CIUDADES

TEARDROP

SUNNY And The SUNLINERS

SUNNY DZUNA, el joven elemento que es una brillante promesa y que ahora gracias a su empeño inquebrantable, se nos entrega como una auténtica y sólida realidad. Su constante afán por superarse día con día y la inspiración inagotable que lleva en sus venas, han obrado el milagro de regalarle la satisfacción del aplauso que solamente conocen los que como él, caminan por los caminos del éxito y del triunfo. Este ídolo Mexicano y su Marca de Disco TEARDROP, vienen hasta usted trayendo uno de cinco álbums de música moderna que formará otro escalón de una gran cadena de éxitos que ya se adivina en este joven pero gran artista de trazos definidos.

Emos escogido doce canciones para formar este disco que no muy pronto de su memoria usted borrará. Entre estas grabaciones encontramos las canciones que su público mucho le pide.

Ofrecemos este disco para toda la gente Mexicana que lo sigue donde quiera que se presenta SUNNY DZUNA Y SUS SUNLINER, de San Antonio, Texas.

Quien nos hace escuchar una vez más su voz y su incomparable estilo. Acompañados con todos sus músicos.

ESCUCHAMOS?

Side 1

THE MIDNIGHT SUN (Marcos Diaz)
BUENA SUERTE (Pedro Puente)
EL RELOJ (Roberto Cantoral)
CIEN AÑOS (R. Fuentes; M. Molina)
COMO FUE (E. Duarte)
YA LO PAGARAS CON DIOS (Severiano Briseno)

Side 2

ALEGRE ME ANDO PASIANDO (Marcos Diaz)
LA BICICLETA (Lalo Guerrero)
AGUANTA CORAZON (Alejandro-Perez)
POBRE DEL POBRE (Adolph Salas)
EL TACONAZO (Lalo Gonzales)
LA CIUDADES (Jose Alfredo Jimenez)

Producer, Huey P. Meaux
Directed By: Huey P. Meaux
C. F. Lee Teardrop Records

TEARDROP RECORDING CO.

A Division of Crazy Cajun Ent., Inc.
Conroe, Texas

TALK TO ME and 11 other great songs SUNNY and the SUNLINERS



A Memorial to the unforgettable JIMMY DONLEY



BORN TO BE A LOSER

Sunny AND THE SUNLINERS



adelphi records, inc.

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EASTERN HERITAGE
No Cash, Three Tickets

AD 2007

stereo
33-1/3
side one

- | | |
|--|-------------|
| 1. Early Morning Rain (G. Lightfoot) | 3:06 |
| 2. Weekend (Drevo) | 2:20 |
| 3. Catch the Wind (D. Leitch) | 3:20 |
| 4. Blue Eyed Darlin' (G. Stanger) | 2:46 |
| 5. Scotland the Brave
(Trad., arr. J. Knight) | 3:05 |
| 6. Gentle On My Ming
(J. Hartford, arr. J. Knight) | 3:40 |

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adelphi records, inc.

© 1977



EASTERN HERITAGE
No Cash, Three Tickets

AD 2007

stereo
33-1/3
side two

- | | |
|---|-------------|
| 1. Ribbon of Darkness | 2:38 |
| (G. Lightfoot, arr. J. Knight) | |
| 2. Baby's A Kickin' (Drevo) | 2:36 |
| 3. I've Lived a Lot in My Time | 3:09 |
| (J. Reeves/J. Rhodes/D. Reynolds) | |
| 4. Bringin' in the Georgia Mail (Trad.) | 2:15 |
| 5. Trouble In Mind (Trad., arr. J. Knight) | 2:48 |
| 6. Fox On the Run (T. Hazard) | 2:53 |

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DOVCO

RECORDS

**DOVELLS GREATEST HITS
and DANCE PARTY**

DM-84711A
SIDE 1

STEREO

BRISTOL STOMP - Kalmann Music

IN THE STILL OF THE NIGHT - Cheerio Music

YOU CAN'T SIT DOWN - Gene Goodman

STOMPIN EVERYWHERE - Kalmann Music

RUNAROUND SUE - Marimba Music

LET'S TWIST AGAIN - Kalmann Music

© & © 1976 Dovco Records

DOVCO

RECORDS

**DOVELLS GREATEST HITS
and DANCE PARTY**

DM-84711C
SIDE 3

STEREO

THE JITTERBUG - Cameo Parkway Pub

PONY TIME - Harvard Music

STOP MONKEY'IN AROUND - Kalmann Music

STAY AWHILE - Alpine Music

SOUTH STREET - Kalmann Music

THE STROLL - Vogue Music

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U.L.D.

© & © 1999 ProVision Entertainment

NOBODY

1. Main Mix (3:26)
2. Jeep Mix (3:27)
3. Instrumental (3:27)
4. Acappella (2:38)

Side 1
PE-001

For Promotional
Use Only.

For Additional Information Please call (410) 653-8433
or E-Mail us at provisionentertainment@music.com

Songs written by Sean Bryant, Dion Bea and DeAndre Kelley.

Produced by Sean Bryant for We Make Them Hits Productions.

Recorded at Sonic Studios in Philly & Unique Recordings in New York.

Engineered by Guy Lutze.

Mixed at Unique Recordings in New York by "Swift".

Mastered at Frankford Wayne in New York by Duncan Stanbury.

Executive Produced by Ben Stanley and Greg Plotkin.

U.L.D.

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WHAT YOU MEAN

1. Main Mix (3:42)
2. Instrumental (3:42)
3. Acappella (3:41)

Side 2
PE-001

For Promotional
Use Only.

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YA-BOYY

SIDE A

1. WHAT'S UP..Club Version 4:19
2. WHAT'S UP..Radio 4:07



ISA 12IN00707

Produced by Nas D/Fifalow

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ASCAP/FIFALOW/DNAS PRODUCTION
Publishing



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ORDER THUGS

YA-BOYY

SIDE B

1. WHAT'S UP...Instrumental 4:20
2. WHAT'S UP...Accapella 4:25
3. I'M A THUG 3:50



ISA 12IN00707

Produced by Nas D/Fifalow

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Primal® Records



Gone Are The Days

**P778
STEREO**

**SIDE ONE
A810-72**

1. Gone Are The Days

3:30 G.Haberstroh, M.Sisson

2. Lovin' So Fine

3:17 G.Haberstroh

3. Persephone's Poison

3:30 C.Canedy, G.Haberstroh

4. Change Your Mind

2:26 L.Bloomfield

5. Till The Break Of Day

6:02 L.Bloomfield

6. How Did You Get So Crazy

4:38 C.Canedy

Primal © Records



Gone Are The Days

**P778
STEREO**

**SIDE TWO
B810-72**

1. Frostbite Fantasy

4:46 G.Haberstroh

2. Boogie Bad Express

1:47 G.Haberstroh

3. All You Need Is A Ticket

3:47 C.Canedy

4. Rachel

4:17 L.Bloomfield

5. Follow Your Dream

5:06 G.Haberstroh

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,

with Accordion accompaniment by John Abbott

SIDE 1

FP 919 A
(FW 6919 A)

- Band 1. MUSEL BY TO CHLAP BYT'
Slovak mountain holler
- Band 2. PRELETEL SOKOL
Slovak love song
- Band 3. PRI DUNAJI SATY PERU
Slovak dance song (czardas)
- Band 4. ACH NENI TO NENI
Czech love song
- Band 5. EJ, RUZA, RUZA
Moravian mountain holler
- Band 6. TANOUJ, TANOUJ
Moravian dance song (polka)
- Band 7. ZELENA JA TRAVA
Slovak love song
- Band 8. PROVEDAL ME SLAVICEK
Slovak drinking song

Recorded by Moses Asch

Custom molded by Plastylite

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

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FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,

with Accordion accompaniment by John Abbott

SIDE II

FP 919 B

(FW 6919 B)

- Band 1. SOBOTENKA
Moravian historical song
- Band 2. NET TAKEHO DZIVCAT'ENKO
Slovak courting song
- Band 3. HAJEJ, MUJ ANDILKU
Czech lullaby
- Band 4. ISLA MARINA DO CINTORINA
Moravian drinking song
- Band 5. KEYBY SOM JA VEDELA
Slovak courting song
- Band 6. PONAHLAJ SA SUHAJ
Slovak mountain holler
- Band 7. HOLKA MODROOKA
Czech dance song
- Band 8. ZALET' SOKOL, BIELY VTAK
Slovak love song

Recorded by Moses Asch
Custom molded by Plastylite



PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREOPHONIC equipment

33 $\frac{1}{3}$ RPM

RECORD NO.

1003

Side 1

MA 2076

**DOWNTOWN
PAY IT NO MIND
DO-WACKA-DO
BE YOURSELF
TIGER IN MY TANK**

RECORD SERVICE CO., INC. NASHVILLE, TENN.



PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREOPHONIC equipment

33 $\frac{1}{3}$ RPM



RECORD NO.

1003

Side 2

MA 2077

**HOLD WHAT YOU'VE GOT
JUST GIVE ME TIME
LOVE POTION NUMBER NINE
THAT'S ALL THAT'S IMPORTANT NOW
I KNOW JOHNNY LOVES ME**

RECORD SERVICE CO., INC. NASHVILLE, TENN.

JUST
LLIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 1
33 $\frac{1}{3}$ RPM

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1. MODERN DAY / SHARKS / 3:59
1984 BIG BITE MUSIC (BMI)
2. BACKS AGAINST THE WALL / SHARKS / 4:19
1984 BIG BITE MUSIC (BMI)
3. DON'T BLAME ME / S. QUINN, B. BAINES / 4:06
1984 BIG BITE MUSIC (BMI)
4. LIVE AND LET LOVE / SHARKS / 3:45
1984 BIG BITE MUSIC (BMI)
5. ITS ALL THE SAME / SHARKS / 3:41
1984 BIG BITE MUSIC (BMI)

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JUST
LIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 2
33 $\frac{1}{3}$ RPM

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1. YOU MAKE ME / J. COLEMAN 4:41
1985 CAT RANCH MUSIC (BMI)
2. SORROW / SHARKS / 4:45
1984 BIG BITE MUSIC (BMI)
3. SANCTUARY / S. QUINN, B. BAINES / 5:10
1984 BIG BITE MUSIC (BMI)
4. HOME AGAIN / SHARKS / 4:59
1984 BIG BITE MUSIC (BMI)

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BY FEDERAL LAW

Smokin' Joe
&
The Generals

Black' r Than Blue

JGB-31251

One Side

1. Two Years Too Long (L. & J. Mixon) 3:26
2. Junk Man (J. Mixon) 4:31
3. Don't Mean Nothin' (J. Godown) 4:20
('Till it happens to you)
4. Mean Life (L. & J. Mixon) 5:29

Smokin' Joe.
&
The Generals.

Black'r Than Blue

JGB 31251

Other Side

1. Ginny Ginny (Sefrin/Brekus) 3:02
2. No Free Cupcakes (J. Godown) 2:34
3. Live Wire (Brekus/Sefrin) 3:30
4. Believe In Yourself (J. Godown) 5:00



**STARVIEW 92.7
BEST OF THE BANDS**

**SIDE ONE
8X657A**

**33 1/3 RPM
STEREO**

- 1. "ANOTHE WAY" - SIGNAL 21**
- 2. "MY IMAGINATION" - STRANGE BEHAVIOR**
- 3. "NOT ANYMORE"**
TORO & THE LAWN BOYS
- 4. "I'VE GOT A SECRET" - YOUTH IN ASIA**



**STARVIEW 92.7
BEST OF THE BANDS**

**SIDE TWO
8X657B**

**33 1/3 RPM
STEREO**

- 1. "HELL'S GATES" - WRATH CHILD**
- 2. "I CAN'T WAIT" - CRY TOUGH**
- 3. "ANOLD COLD WAY" - BACK TALK**
- 4. "MADMAN" - HAUNTZ**

GEMA

6.22 313-00-1

6.22 313

Seite 1 STEREO

© 1975

HOLLESTELLE
PETER HOLLESTELLE

1. **For No One** (Lennon - McCartney)
2. **Fever** (Davenport - Cooley)
3. **To Love Somebody** (B., R. & M. Gibb)
4. **A Place In The Sun** (Wells - Miller)
5. **You'll Have To Face The Music**
(Hollestelle - Sijpesteijn)
6. **Stonewall** (Vermeulen)

FABRIKATION: TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN GMBH., HAMBURG



6.22 313-00-2

6.22313

Seite 2 STEREO

© 1975

HOLLESTELLE
PETER HOLLESTELLE

1. **Play With Fire** (Jagger - Richard)
2. **Never Been To Spain** (Axtón)
3. **That'll Be The Day** (Vermeulen)
4. **Last Train To Clarksville**
(Track 476) (Boyce - Hart)
5. **Turn Out The Lights**
(John & Johanna Hall)

URHEBER- UND
LEISTUNGSSCHUTZRECHTE,
BESONDERS Vervielfältigung

(AUSSER

33

VORBEHALTEN
VERMIETUNG, AUFFÜHRUNG, SENDUNG
ZUM PERSÖNLICHEN GEBRAUCH



A 45 rpm

VERY AMERICANS

STEREO TYPES

SIDE A

1. FLOODGATES
2. WITHOUT A TRACE

**ROCK
PAPER
RECORDS**

RPR-007

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45 rpm

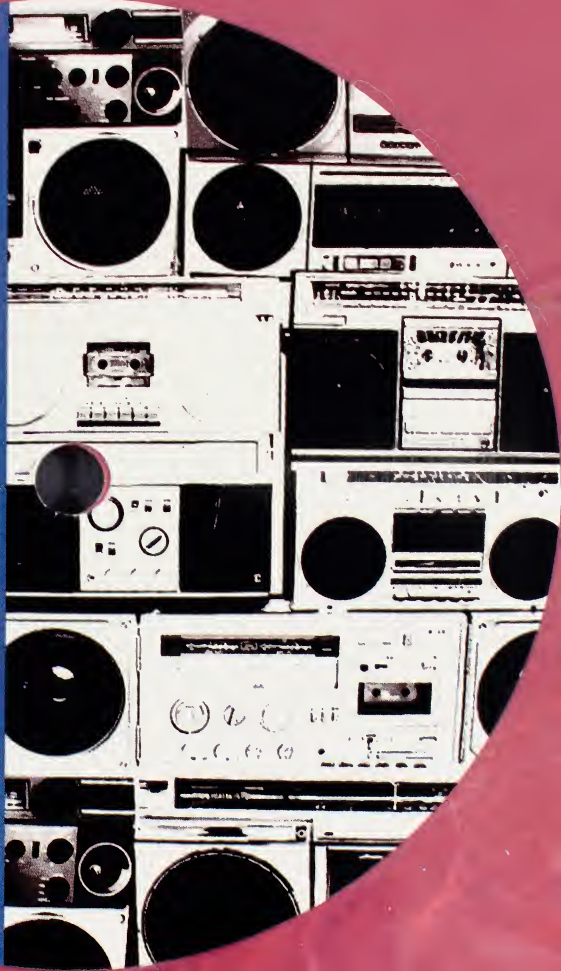
B

VERY AMERICANS
STEREO TYPES
SIDE B

- 3. NOT THAT SERIOUS**
- 4. FAST PLANES TO RIO**

**ROCK
PAPER
RECORDS**

RPR-007



PRAY



REMEMBER ME

THE SOUTHERN WONDERS

SIDE 1

P/V 92987-A

**All Songs Published By:
MARY HILL MUSIC (BMI)
Except Selections 3 & 4**

**For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753**

**STEREO
33 1/3 RPM
© 1987**

**THE SOUTHERN WONDERS
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA**

- 1. GO TO JESUS (5:13)**
(Lead: Doug Truesdale)
- 2. TIME (2:50)**
(Lead: Michael Randolph)
- 3. THERE GOES MY EVERYTHING (7:38)**
(Lead: Lewis McIlwaine)
- 4. YOU MUST BE BORN AGAIN (3:07)**
(Lead: Lewis McIlwaine)

VIRTUE 1618 N BROAD ST. PHILA PA 19121

PRAY



REMEMBER ME

THE SOUTHERN WONDERS

SIDE 2

P/V 92987-B

All Songs Published By:
MARY HILL MUSIC (BMI)

For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753

STEREO
33 1/3 RPM

© 1987

THE SOUTHERN WONDERS
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA

5. I WANT TO THANK YOU LORD (3:18)
(Lead: Willie Perry)
6. SEEKING FOR ME (3.50)
(Lead: Doug Truesdale)
7. REMEMBER ME (3.41)
(Lead: Doug Truesdale)
8. IF THE LORD NEED SOMEBODY (5:28)
(Lead: Doug Truesdale)

VIRTUE 1618 N BROAD ST PHILA PA 19121

B - L E G I T

Side A

"So International "

(1) Clean (2) Dirty (3) Instrum.

B - L E G I T/ Side B

"One Dame"

(1) Clean (2) Dirty (3) Instrum.

"Bag Habit"

(4) Dirty

MALACO



T.M.

THE GERALD SISTERS TREE OF LIFE

**SIDE ONE
STEREO**

4367 A

Produced by F. Williams
and H. Griffin

1. I'VE GOT A RIGHT TO THE TREE OF LIFE 5:24
(F. Williams and H. Griffin) Malaco Music BMI
2. I DON'T HAVE NOBODY TO DEPEND ON 6:26
(Trad) Malaco Music BMI
3. HOLD ON 2:49
(Charles Johnson) Lions Pub. BMI
4. WALKING WITH JESUS 3:23
(N. Baldwin and F. Williams)
Malaco Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

MALACO



T.M.

THE GERALD SISTERS TREE OF LIFE


**SIDE TWO
STEREO**

4367 B

Produced by F. Williams
and H. Griffin

1. LETS GO TO CHURCH 2:06
(N. Baldwin and F. Williams) Malaco Music BMI
2. BOTTLE OF TEARS 3:32
(Trad) Malaco Music BMI
3. WHEN THE EVENING SUN GOES DOWN 4:08
(Edna Cooke) Excellorec Music BMI
4. JESUS MADE WHAT I AM 2:47
(Louis Johnson) Our Children Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS



BMI
Shaka Man
©1998 ION SOUTH INC.
Time 4:42
4:57

SHAKA MAN

Arranged and
Produced by
Shaka Man

"ANOTHER WAKE UP CALL"
"BLACK MAN KILL ANOTHER BLACK MAN"

ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. www.ionrecords.com

BMI
Shaka Man
© 1998 ION SOUTH INC
Time 4:20
4:04

SHAKA MAN
"DEJAZZMATCH"
"NEW YEAR, NEW STYLE"

Arranged and
Produced by
Shaka Man

ION RECORDS INC. 19671 Beach Blvd. Ste 403, Huntington Beach CA, 92648. www.ionrecords.com

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E LACKAWANNA AVE
OLYPHANT, PA. 18447

PHONE (717) 383 3291
TWX 510-671 4580

12" 33 1/3 RPM

DATE _____

ACCT' CAPITOL

TITLE STARTING OVER

ARTIST NATALIE COLE

MTX. NO. SPRO-04449

REC. NO. SPRO-04449

STEREO

SIDE 1

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-A (RSD-318-A)

1. **YOU ARE MY SUNSHINE - 2:35 -**
(Arr. by Roy Burns) (Patricia Music
Publ. Corp. - BMI)
2. **CUTE - 4:22 - (Roy Burns)**
(Patricia Music Publ. Corp. - BMI)
3. **AVALON - 5:00 - (Jolson-Rose-DeSylva)**
(Remick Music Corp. - ASCAP)
4. **LIVINGTIME - 4:34 - (Roy Burns)**
(Patricia Music Publ.
Corp. - BMI)

© ROULETTE

RECORDS, INC.

STEREO

SIDE 2

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-B (RSD-318-B)

1. **GYPSY IN MY SOUL - 4:43 - (Boland-Jaffe)**
(Words & Music Inc. - ASCAP)
2. **JIVE AT FIVE - 5:11 - (Edison-Basie)**
(Bregman, Vocco & Conn Inc. - ASCAP)
3. **TAKE ME OUT TO THE BALL GAME - 5:16 - (Arr. by Roy Burns)**
(Patricia Music Publ. Corp. - BMI)

© ROULETTE RECORDS, INC.

GANGSTA BLAC & SKINNY PIMP

SIDE A



- 1. THINK IT OVER (Clean)**
- 2. ASS IN (Clean) featuring Rap Hustlaz**
- 3. DOGGIN' (Clean) featuring Lil Jon**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

GANGSTA BLAC & SKINNY PIMP

SIDE B



- 1. THINK IT OVER (Street)**
- 2. DOGGIN' (Street) featuring Lil Jon**
- 3. ICY WHITE (Clean)**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

33 $\frac{1}{3}$ STEREO LONG PLAYING
BLUE NOTE RECORDS INC. 47 WEST 63RD - NYC

JIMMY SMITH
PLAYS PRETTY JUST FOR YOU

BST 1563

Side I
(BNST 1563-A)

1. THE NEARNESS OF YOU (Hoagy Carmichael)
2. THE JITTERBUG WALTZ (Fats Waller)
3. EAST OF THE SUN (Bowman)
4. AUTUMN IN NEW YORK (Vernon Duke)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

B
L
U
E

NOTE

®

33 $\frac{1}{3}$ STEREO LONG PLAYING
BLUE NOTE RECORDS INC. • 47 WEST 63rd • NYC

JIMMY SMITH
PLAYS PRETTY JUST FOR YOU

BST 1563

Side 2
(BNST 1563-B)

1. PENTHOUSE SERENADE (Jason-Burton)
2. THE VERY THOUGHT OF YOU (Ray Noble)
3. I CAN'T GET STARTED (Duke-Gershwin)
4. OLD DEVIL MOON (Lane-Harburg)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

NOTE[®]

The Venerable Fitz

SIDE A

WE NO SCARED – 6:01

**Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI**

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The Venerable Fitz

SIDE B

DUB MIX – 3:01

**Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI**

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- HQ 102 (703) 912-1720

www.headquarterrecords.com

**MEREDITH
ANOTHER TIME**



**SR-109
33 $\frac{1}{3}$ RPM**

**SIDE A
STEREO**

1. ALL OF US IN IT TOGETHER, Wilder & McGlohon, BMI (2:53)
2. AREN'T YOU GLAD YOU'RE YOU, Van Heusen & Burke, ASCAP (1:42)
3. IT'S SO PEACEFUL IN THE COUNTRY, Wilder, BMI (3:24)
4. RAIN, RAIN (DON'T GO 'WAY), Barer & Wilder, BMI (3:10)
5. DEAR BIX, Frishberg, ASCAP (2:46)
6. LAZY AFTERNOON, Latouche & Moross, ASCAP (2:56)
7. WHERE'S THE CHILD I USED TO HOLD, McGlohon & Wilder, BMI (1:54)
8. LOVE IS A SIMPLE THING, Carroll & Siegel, ASCAP (2:42)
9. YOU ARE THERE, Frishberg & Mandel, ASCAP (2:31)

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**MEREDITH
ANOTHER TIME**



**SR-109
33 $\frac{1}{3}$ RPM**

**SIDE B
STEREO**

1. WHILE WE'RE YOUNG, Engvick, Wilder & Palitz, BMI (2:15)
2. SMALL DAY TOMORROW, Landesman & Dorough, ASCAP (3:30)
3. A CHILD IS BORN, Wilder & Jones, ASCAP (2:46)
4. THE PIANO PLAYER (A THOUSAND AND ONE SALOONS)
Dowd & d'Ambrosio, BMI (2:00)
5. SOME DAY MY PRINCE WILL COME, Morey & Churchill, ASCAP (2:05)
6. SUCH A LONELY GIRL AM I, Wilder, BMI (2:39)
7. WHEELERS AND DEALERS, Frishberg, ASCAP (3:10)
8. I WAS DOIN' ALL RIGHT, Gershwins, ASCAP (2:42)
9. SKYLARK, Mercer & Carmichael, ASCAP (3:35)

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Grand Prix Records

RON LICHTENSTEIN

"Another Mile"

GPR-3001-A

SIDE 1

- 1. RENEE! (3:08)**
- 2. PAROS (3:22)**
- 3. DANCE WITH ME (2:23)**
- 4. MY LOVE FOR YOU WILL NEVER FADE AWAY (2:19)**
- 5. TWO BROTHERS (2:29)**
- 6. WHERE WOULD I BE (without you?) (3:08)**

Produced & Arranged by Rod Wilson

All selections by Ron Lichtenstein

Largo Music (ASCAP)

© 1981



Grand Prix Records

RON LICHTENSTEIN

"Another Mile"

GPR-3001-B

SIDE 2

- 1. CATCH YOU IN THE WIND (3:33)**
- 2. WALLS AND PEOPLE (2:37)**
- 3. A GIRL LIKE ME (2:13)**
- 4. THE KING OF ROCK 'n ROLL (3:05)**
- 5. ANOTHER MILE (Terry's Song) (4:57)**

Produced & Arranged by Rod Wilson

All selections by Ron Lichtenstein

Largo Music (ASCAP)

© 1981

ORCHID RECORDS

33 $\frac{1}{3}$ RPM

Wiltone BMI

Produced & Arranged by

Chris Towns

under

Gabella Productions, Inc.

OR 1000 A

Music by

Jernigan & Godwin

Time 4:26

© © 1986

VOCAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records

(212) 399-1800

ORCHID RECORDS

33 1/3 RPM

Wiltone BMI

Produced & Arranged by
Chris Towns
under
Gabella Productions, Inc.

OR 1000 B

Music by
Jernigan & Godwin
Time 4:26

© © 1986

INSTRUMENTAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records
(212) 399-1800

~~Deen~~

Clean
Dirty
Inst

Sucks
Dirty
Clean
Inst

Knot Roke

RCA VICTOR



From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1317)

SIDE 1
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

TRADE MARKS • REGISTERED •

MARCAIS •

REGISTRADAIS •

RADIO CORPORATION OF AMERICA

MADE IN U.S.A.

RCA VICTOR



From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1320)

SIDE 4
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

TM & © REGISTERED • MARCA'S REGISTRADA'S • RADIO CORPORATION OF AMERICA - MADE IN U.S.A.

RCA VICTOR



From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-2
(URRM-1318)

SIDE 2
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

TRADE(S) REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA - MADE IN U.S.A.

RCA VICTOR



From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-2
(URRM-1319)

SIDE 3
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

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**M-G-M
SPECIAL DISC
JOCKEY RECORD**

Not For Sale

**MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.**

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

"GONE WITH THE WIND"

Music Comp. and Cond. by Max Steiner

Side 1

1E-10 ST

1. MAIN TITLE—3:56
2. SCARLETT & RHETT'S FIRST MEETING—3:28
3. ASHLEY & SCARLETT—2:13
4. MAMMY—2:23
5. CHRISTMAS DURING THE WAR IN ATLANTA—3:13
6. ATLANTA IN FLAMES—1:38

Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

**M-G-M
SPECIAL DISC
JOCKEY RECORD**

Not For Sale

**MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.**

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

"GONE WITH THE WIND"

Music Comp. and Cond. by Max Steiner

Side 2

1E-10 ST

1. RECONSTRUCTION—1:55
2. ASHLEY RETURNS TO TARA FROM
THE WAR PRISON—2:04
3. SCARLETT & RHETT REBUILD TARA—2:23
4. SCARLETT MAKES HER DEMANDS OF RHETT—3:03
5. SCARLETT'S FALL DOWN THE STAIRCASE—3:30
6. BONNIE'S FATAL PONY RIDE—2:35
7. FINALE—1:22

Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

metro®

KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 1

MS526

1. FATE—HOWARD KEEL
2. NOT SINCE NINEVEH—DOLORES GRAY
3. BAUBLES, BANGLES AND BEADS
ANN BLYTH
4. STRANGER IN PARADISE
ANN BLYTH AND VIC DAMONE
5. GESTICULATE—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by

Rob. Wright and Geo. Forrest

Publ. by Frank Music Corp.

(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

metro®

KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 2

MS526

1. NIGHT OF MY NIGHTS—VIC DAMONE
2. BORED—DOLORES GRAY
3. THE OLIVE TREE—HOWARD KEEL
4. AND THIS IS MY BELOVED
HOWARD KEEL, ANN BLYTH AND VIC DAMONE
5. SANDS OF TIME—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by

Rob. Wright and Geo. Forrest

Publ. by Frank Music Corp.

(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

SIDE 1

XTAC-8724

"THE MOST TRUCK FOR THE JOB"
(F750, F800 vs. GMC & IHC)

14 Minutes, 30 Seconds

VOL. 56

T 5

Produced by
A. J. HENDERSON ASSOCIATES



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

SIDE 2

XTAC-8725

' 'PRESENTING THE PRODUCT''
(Selling F100 & F600 vs. Chevrolet 300 & 6000)

Band 1 - Selling a Pickup . . . 6:45

Band 2 - 600 Series 8:13

VOL. 56

T 6

Produced by
A. J. HENDERSON ASSOCIATES



**Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.**

PART ONE

VACATION BY TRUCK
(For Dealers and Salesmen)

A Presentation of
FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A.
by Decca Records, Inc., New York, N.Y. (76376)

Electrically Recorded
This Transcription Contains
Copyright Matter



**Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.**

PART TWO

VACATION BY TRUCK

(For Dealers and Salesmen)

A Presentation of
FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A.
by Decca Records, Inc., New York, N.Y. **(76377)**

**Electrically Recorded
This Transcription Contains
Copyright Matter**



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-9824

FORD DEALERS OPEN SELLING CHAMPIONSHIP
(May-June 1958 Contest)

VOL. 58

X 5

14 Minutes

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63241

"THE DOLLARS AND SENSE OF SELLING THE SIX"

features
(Sales figures of the 1960 "223" six)

VOL. 60

T 5

14 Minutes, 15 Seconds

Produced by: WILDING, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63445

"THERE'S MONEY IN THE MEDIUMS"

(Selling The 1960 F-500 & F-600)

VOL. 60

T 7

15 Minutes, 15 Seconds

Produced by: WILDING, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION FORD MOTOR COMPANY

Presents

Record No. 1

Side 1
XTAC-9756

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Attitude" — 7 Mins. 15 Secs.

Band 2 "Wholesaling" — 4 mins. 21 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 1

Side 2
XTAC-9757

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appraisal" — 9 mins., 14 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 2

Side 1
XTAC-9758

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appearance Reconditioning"

8 Mins, 33 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 2



Side 2
XTAC-9759

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Display" — 4 Mins, 6 Secs.

Band 2 "Balanced Inventory" — 3 Mins,
40 Secs.

Band 3 "Pricing" — 3 Mins, 31 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 3

Side 1
XTAC-9771

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Advertising" — 6 Mins. 36 Secs.

Band 2 "Sales Direction and Solicitation"
7 Mins. 47 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 3

Side 2

XTAC-9772

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Finance Selling" — 6 Mins.

Band 2 "Public Relations" — 5 Mins.
45 Secs.

VOL. 58

UCM 1

Produced by:

WILDING HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 1

XTAC-9586

"PRESENTING THE PRODUCT"
VOL. 58 **G-5A**

Part #1 .. Getting Into The Presentation (First Band)

5 Minutes, 40 Seconds

Part #2 .. Making The Presentation (Second Band)

1 Minute, 45 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 2

XTAC-9587

"PRESENTING THE PRODUCT"
VOL. 58 **G-5A**

Part #3 .. Making The Presentation Stick (First Band)
4 Minutes, 3 Seconds

Part #4 .. What Competition Is Doing (Second Band)
4 Minutes, 28 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 1

XTAC-9908

"HOW THEY SELL WHAT THEY'VE GOT"
(General, Color, Model)

VOL. 58

G-11A

15 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 2

XTAC-9909

"HOW THEY SELL WHAT THEY'VE GOT"
(Engine, Transmission, Equipment)

VOL. 58

G-11A

15 Minutes, 30 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Side 1

XTAC-9565

"SUSPECT... OR PROSPECT?"

VOL. 58

G-4

8 Minutes, 35 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Side 2

XTAC-9566

"SUSPECT... OR PROSPECT?"

VOL. 58

G-4

11 Minutes, 42 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 1

XTAC-9968

"WRITING PROFITABLE DEALS"
(The Order Form As A Guide To Trading)

VOL. 58

G-12A

11 Minutes, 50 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 2

XTAC-9969

"WRITING PROFITABLE DEALS"
(Setting The Stage For Profit)

VOL. 58

G-12A

15 Minutes, 15 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 3

XTAC-9970

"WRITING PROFITABLE DEALS"
(Working The Customer For Profit)

VOL. 58

G-12A

12 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 4

XTAC-9971

"WRITING PROFITABLE DEALS"
(Selling Finance And Insurance)

VOL. 58

G-12A

16 Minutes

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT

CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40127)

SIDE
I

1. AIN'T WASTIN' TIME NO MORE 3:40
(Gregory L. Allman) No Exit Music Co., Inc. BMI
2. LES BRERS IN A MINOR 9:05
(Dickey Betts) No Exit Music Co., Inc. BMI
3. MELISSA 3:05
(Gregory L. Allman - Stephen Alaimeo)
No Exit Music Co., Inc./Sherlyn Pub. Co. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40128)

SIDE
II

1. MOUNTAIN JAM (Theme from "First There Is A Mountain" courtesy of Peer International - BMI)
D. Leitch, G. Allman, D. Allman, D. Betts,
J.J. Johanson, B. Oakley, B. Trucks -
No Exit Music Co., Inc./Peer International - BMI

19:37

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40129)

SIDE
III

1. ONE WAY OUT 4:58
(Elmore James-Marshall Sehorn)
Rhineland Music, Inc. - BMI
2. TROUBLE NO MORE 3:28
(McKinley Morganfield) Arc Music Corp. - BMI
3. STAND BACK 3:25
(Gregory L. Allman-Berry Oakley)
No Exit Music Co., Inc. - BMI
4. BLUE SKY 5:10
(Dickie Betts) No Exit Music Co., Inc. - BMI
5. LITTLE MARTHA 2:08
(Duane Allman) No Exit Music Co., Inc. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40130)

**SIDE
IV**

1. MOUNTAIN JAM, Cont'd. (Theme from "First There Is
A Mountain" courtesy of Peer International - BMI)
D. Leitch - G. Allman - D. Allman - D. Betts -
J. J. Johanson - B. Oakley - B. Trucks
No Exit Music Co., Inc./Peer International - BMI


15:06

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NET FOR SALE



STEREO
SIDE 1
210071XA

**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

®
© 1982 **WHALE ROCK MUSIC** ASCAP

1. Bermuda Is Another World - H. Smith 3:36
2. The Last Farewell - R. Whittaker/Webster 3:35
3. Run Outside - B. Byron :37
4. Yellow Bird - Luboff/Keith/Bergman 4:10
5. Fly Spirit Fly - D. Whittaker/B. Byron 4:24
6. Goodbye Bermuda Goodbye - B. Byron 4:01
7. Red Sails In The Sunset - Kennedy/Williams 3:38

**Whale Rock Music, RHADC
Mangroville, Pomander Rd.,
Paget, Bermuda
Phone: 809-292-2100**

STEREO
SIDE 2
210071XB



**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

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© 1982 **WHALE ROCK MUSIC** ASCAP

1. Montreal - B. Byron 4:11
2. St. Michael's Mount - B. Byron 3:43
3. You Used To Be A Rolling Stone - B. Byron 3:20
4. On Christmas Eve - B. Byron 4:31
5. Laugh At The Way That You Are - B. Byron 4:36
6. Harvest Of The Whales - B. Byron 3:08

**Whale Rock Music, RHADC
Mangroville, Pomander Rd.,
Paget, Bermuda
Phone: 809-292-2100**

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D.J. COLLECTION

For Professional Use

SIDE A

33 1/3 RPM

DJC Vol. 3

This Compilation

© 1991

DJ Collection Service

1. 2 MAN SOUND: "Capital Tropical" 4:52
2. CLAUDIA PHILLIPS: "Quel Souci La Boetie" 4:37

Various Artist
B.M.I. / A.S.C.A.P.
Made in Canada

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D.J. COLLECTION

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SIDE B

33 1/3 RPM

DJC Vol. 3

This Compilation

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DJ Collection Service

1. MODERN ROMANCE: "Every Body Salsa" 11:30

Various Artist

B.M.I. / A.S.C.A.P.

Made in Canada

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Lee Ritenour

For Promotional Use Only - Not For Sale

GR8P-4017

GR8P-4017

Side A

12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

(Polygram International, Inc./ASCAP)

Produced by Lee Ritenour for Captain Fingers Productions

Executive Producers: Dave Grusin & Larry Rosen

Recorded & mixed by Don Murray

Digital editing by Robert Vosgien

From the compact disc *Wes Bound* (GRD-9697)

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Lee Ritenour

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GR8P-4017

GR8P-4017

Side B

12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

(Polygram International, Inc./ASCAP)

Produced by Lee Ritenour for Captain Fingers Productions

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3RD NATION

'i believe'

Our Tribe Mix

33 RPM

BTBX 12.504

B Side

Made in England

BTB Records
181 High Street, Harlesden
London NW10 4TE
Tel: 081 961 5202
Fax: 081 965 3948

Written by Charles Salter, James black & Karl Kalvola
Original production by 3rd Nation
Remixed and reprogrammed by Rollo and Rob D
Pianos by Rob D
Engineered by Goetz at Swanyard Studios, London
Strings by The Eagle One String Ensemble,
recorded at Eagle One
Keyboards & string arrangement
by Frederick Beckman
Published by Citrus Music/Champion Music

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TM

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OLYPHANT, PA. 18447

PHONE: (717) 383 3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)

ARTIST TRACIE SPENCER

MTX. NO. SPRO-79665

REC. NO. SPRO-79665

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OLYPHANT, PA. 18447

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TWX 510-671 4580

12" 33 1/3 RPM

DATE _____

ACC'T CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)

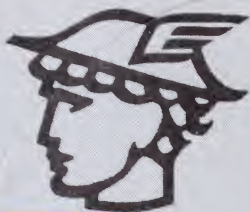
ARTIST TRACIE SPENCER

MTX. NO. SPRO-79708

REC. NO. SPRO-79665

Champion

RECORDS



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IN FLORIDA: 5893 S.W. 21st Street,
W. Hollywood, FL 33023,
Tel: (305) 966-4744 • Fax: (305) 966-8786

Produced By: T. JAMES 0 54645-5761-1 6

Can't Leave You Alone

(Adapted)

Nitty Kutchie

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Champion RECORDS



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VPRD 5761



Produced By: T. JAMES



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War War War
Elephant Man

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Produced By: T. JAMES

Facts Of Life
(E. BROWN)
Madd Cobra

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Champion

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RECORDS

Distributed by



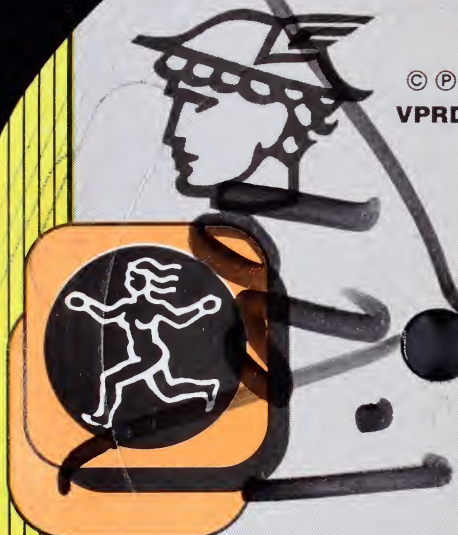
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IN FLORIDA: 5893 S.W. 21st Street,
W. Hollywood, Fl. 33023,
Tel: (305) 966-4744 • Fax: (305) 966-8766

Produced By: T. JAMES

**Got Di Stuff
DON YOUTH**

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Golden Cartel Entertainment

A DIVISION OF GOLDFINGA' MUSIC

**BABY BABY (Brandy Remake)
Diana Flores**

GF 246
45 RPM
FACE A+A
©Raga Gold



516 - 546 - 8244

**HUNTIN' BUNTIN'
Sailor Man**

Executive Producers: NAT F. & DANNY R. for R&F Productions

Produced by CHRIS GOLDFINGA'

Music by RAFF

Mixed by PHILLIP SMART & SNAKEY at

HC&F Studios

Mastered at VP Records

CULTURE BEAT

INSIDE OUT

The second promo!
Features remixes from
Doug Laurent, Felix Gauder,
Kai McDonald.

7678-S1



S I D E T W O
BAS 7678 XSS 7678B

-D. Laurent-N. Katzmann-J. Supreme- Executive Producer: Frank Fensalu /
Abfahrt Productions • Produced by Doug Laurent • *Remixed by Doug
Laurent • **Remixed by Uwe Wugenkecht and Misar for Static Productions •
***Remixed by Felix Gauder • + Remixed by Kai McDonald • + + Remixed
by C. Krumm and H. Stapff at Sonic Solution Studios • Special versions
taken from the 550 Music release "Inside Out" (67561) • Publishers: Abfahrt
Publishing/Warner Chappell/Edition Get Into Magic/Warner Chappell •
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CULTURE BEAT

INSIDE OUT

SIDE 1 • 1. (Doug Laurent Euro Mix)* 5:48 •
2. (Mikado Mix)** 6:19 • 3. (Felix Gauder Mix)*** 6:28

SIDE 2 • 1. (Kai McDonald Eternia
Mix) + 9:48 • 2. (Quadriga Mix) + + 6:20

DEMONSTRATION - NOT FOR SALE

33 1/3 rpm

S I D E O N E
BAS 7678

33 1/3 rpm

S O N Y



MUSIC

XSS 7678A

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RECORDS INC.

FRANKIE

Promotional Copy Only
Not For Sale
PAL-7187A-DJ
45 RPM
STEREO

SIDE A
TIME
6:00

SWEET SWEET KISS (CLUB MIX)

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions

Mixed by Freddy Bastone
Edited by Chep Jose Nunez
Mixed at Unique Studios, NYC

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RECORDS INC.

FRANKIE

Promotional Copy Only
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PAL-7187B-DJ
45 RPM
STEREO

SIDE B

SWEET SWEET KISS (DUB MIX) — 5:36
SWEET SWEET KISS (RADIO MIX) — 4:56

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions

Mixed by Freddy Bastone
Edited by Chep Jose Nunez
Mixed at Unique Studios, NYC

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CAUSE & EFFECT

"It's Over Now"

A1

106



FIRE

Frank Stickemz

FOR PROMOTIONAL USE ONLY

AMC

1. STICKEMZ YOU GOT'EM (ALBUM)
2. STICKEMZ YOU GOT'EM (RADIO)
3. STICKEMZ YOU GOT'EM (INSTRUMENTAL)
4. RAP STAR (ALBUM)
5. RAP STAR (RADIO)

PRODUCED BY ALAFI / HETROCKS /
FIREHOUSE 23

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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FIRE

Cree / Shorty

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AMC

1. CREE - RED HOT (ALBUM)
PRODUCED BY BOBBY JONES / AUGUST CAT /
FIREHOUSE23

2. SHORTY - HEY YOU (RADIO)

3. SHORTY - HEY YOU (RADIO)

PRODUCED BY SHORTY

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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Ready Music Group

Charles Paul

RMG 002 A

PROMO

(C) & (P) 2005

SATISFIED

(Charles Paul)

- 1. Radio Edit**
- 2. Instrumental**

Produced by: Adam Deicht,
Adam "Schmeens" Smirnoff
& Chris "Max" Pinset
at ReadyRockland Studio
Tel: 845-821-8725

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Ready Music Group

Charles Paul

Feat. B.L.A.M.

RMG 002 B

PROMO

(C) & (P) 2005

SATISFIED

[Charles Paul]

- 1. Extended Club Mix**
- 2. Ext. Inst. 3. Accapella**

Produced by: Adam Deicht,
& Chris "Max" Pinset
Adam Deicht & Nick Kasper
at ReadyRockland Studio
Tel: 845-821-8725

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EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

CUT WEH CAN'T HEAL

(Rupert Cummings)

PACOG.

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

ONE LANGUAGE

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

NO COMPARISON

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

RUN HIM

(Richard Nelson)

Richie Tech



SIDE A
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

EITHER OR IETHER
(C. Butt)
GENERAL DEGREE

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Shocking Vibes

SIDE B
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

HOT LIKE PEPPER
(A. Bradford)
BUCCANEER
VERSION

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MAIN ST.

VPRD-5774-A



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W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

SIDE A
Produced By
Danny Browne



DELICATE

(T. Bonnick & C. Butt)

Skatta & General Degree

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MAIN ST.

VPRD-5774-AA

SIDE AA
Produced By
Danny Browne

Distributed By
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Riding West

(P. Thomas & H. Browne)

Cutty Ranks

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**PRESENTING THE
CARLTON REESE SINGERS
IN
"PASS GOD'S LOVE ON"**

SIDE ONE

CR 555

"PASS GOD'S LOVE ON"—4:22

Arr. Reese-Jean Parker, Lead

"FILL MY CUP"—2:45

Arr. Reese-Eugenia Reynolds, Soloist

"TRY JESUS"

Arr. Reese-Carlton Reese, Lead

"IF I CAN HELP SOMEBODY"—5:30

Arr. Robinson-Sandra Robinson, Soloist

"A CHARGE TO KEEP I HAVE"—4:50

Arr. Hendricks-Joe Hendricks, Soloist

"SURELY GOD IS ABLE"—3:50

Angelic, Reese-Gloria Fikes &

Laundry Cameron—Lead

**PRESENTING THE
CARLTON REESE SINGERS
IN
"PASS GOD'S LOVE ON"**

SIDE TWO

CR 555

"BECAUSE HE LIVES"—5:45

Amos Webber, Soloist

"IF YOU JUST HOLD OUT TILL TOMORROW"

Traditional-Irean Henry, Lead

"GOD KNOWS ALL ABOUT ME"—4:30

Traditional-Jean Whitlow and Sandra
Robinson, Soloists

"I'VE GOT JOY LIKE A RIVER"—3:30

Traditional-Hattie Gaines, Lead

"I KNOW WHO HOLDS TOMORROW"—3:20

Back Home-Carlton Reese, Soloist

Melody House

PRE-SCHOOL FITNESS

33 1/3 RPM

SIDE ONE
MH - 61

JUMBO ELEPHANT
SILLY RABBIT
TIGHTROPE WALKER
BREATHE DEEP
HELICOPTER TWIRL
GORILLA WALK
LISTENING SOLDIER
BREATHE DEEP
FUNNY FROG
PONY RIDE
BREATHE DEEP

MELODY HOUSE 819 N.W.

92ND, OKLAHOMA CITY, OKLAHOMA 73114

Melody House

PRE-SCHOOL FITNESS

33 1/3 RPM

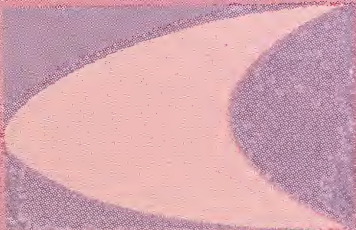
SIDE TWO
MH - 61

SWAYING WILLOWS
MOUNTAINEER
BREATHE DEEP
CATCH A FIREFLY
ROWING
BREATHE DEEP
CUTTING WOOD
THE EXERCISE WAY
BOOGIE WOOGIE BEAR
BREATHE DEEP

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

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Travelers and TWS

STEREO/33 $\frac{1}{3}$ RPM
SIDE ONE
NA-7272-A

SALEM TRAVELERS
"Let Jesus Come Into Your Life"

1. JUST LET JESUS COME INTO YOUR LIFE — 5:21
(Paul Smith) Arr'd by Jesse McDaniel, Jepakla Music, SESAC
2. I'M SO GLAD — 3:20
(Chester Feemester) Robemma Music, SESAC
3. DON'T DISAPPOINT THE LORD — 3:50
(Arthur Davis) Robemma Music, SESAC
4. THANK YOU LORD — 7:50
(Arthur Davis, Samuel Hanchette, Robert Dixon)
Robemma Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

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Travelers and TWS

STEREO/33 $\frac{1}{3}$ RPM
SIDE TWO
NA-7272-B

SALEM TRAVELERS
"Let Jesus Come Into Your Life"

1. HUNGRY CHILD — 4:30
(Arthur Davis & Billy Perry) Robemma Music, SESAC
2. GOD MAKES IT POSSIBLE — 3:17
(Chester Feemester & Samuel Hanchette) Robemma Music, SESAC 3:17
3. AS FOR ME AND MY HOUSE — 3:24
(Rosanna Smith & Paul Smith) Jepakla Music, SESAC 3:24
4. NEW HIGHWAY — 3:21
(Paul Smith & Cliff Lee) Jepakla Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

MARY
J BUGE

MEDLEY



BOY
GEORGE

THE CRYING
GAME

VINCENT BARLOW

Head And Heart

**VB-1001
33 1/3 RPM**

**All songs
published 1981,
Vincent Barlow**

SIDE ONE

Stereo

**Produced by
Barlow, Sager**

- 1. Little Bit Of Heaven**
- 2. Home Is Where The Heart Is**
- 3. Parents Song**
- 4. Don't Go To Sleep Angry**
- 5. Hoedown**

VINCENT BARLOW

Head And Heart

**VB-1001
33 $\frac{1}{3}$ RPM**

**All songs
published 1981,
Vincent Barlow**

SIDE TWO
Stereo
Produced by
Barlow, Sager

- 1. Leave This Town**
- 2. Slippin' Away**
- 3. Father**
- 4. Dominoes**
- 5. Rip My Heart Out**

BLING DYNASTY



7 75020 54561 8



matunda
entertainment
ME5365

SIDE A

- 1) Fallin 4 U 3:45 BPM 89.7
- 2) Fallin 4 U (club mix) 3:45 BPM 89.7
- 3) Fallin 4 U (instrumental) 3:30 BPM 89.7

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

BLING DYNASTY



7 75020154561 8



matunda
entertainment
ME5365

SIDE B

- 1) Fallin 4 U (part II) featuring
Jadakiss & J Hood 4:10 BPM 94.4
- 2) Fallin 4 U (part II) instrumental 3:35 BPM 94.4
- 3) Fallin 4 U (part II) Acappella 3:58 BPM 94.4

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

SUNSET RECORDS

A Beautiful Life *Judy Lynn*

SIDE I
800317

STEREO
33 1/3 RPM

1. A Beautiful Life (*W. Golden*) 2:32
2. Family Bible (*W. Nelson*) 4:12
3. Wait A Little Longer, Please Jesus 2:55
4. Let Me Live 3:56
5. Jesus Loves Me 2:42
(*B. Warner, W. Bradbury*)

Sunset Records - A Div. of John Kelly & Assoc. - Las Vegas, Nev.

SUNSET RECORDS

A Beautiful Life
Judy Lynn

SIDE II
800317

STEREO
33 1/3 RPM

1. Rise Again (*D. Holmes*) 3:56
2. He Was There All The Time (*G. Paxton*) 3:35
3. I'll Fly Away (*A. Brumley*) 1:58
4. Pentecost (*E. Bay*) 2:52
5. Come Holy Spirit (*P. Esslinger*) 3:31

Sunset Records - A Div. of John Kelly & Assoc. - Las Vegas, Nev.



LOUIS NYE

SIDE 1

UAL 4089 A

"HERE'S NYE IN YOUR EYE"

- 1: HIPSTER AT THE BANK
- 2: EMOTIONAL NEWSCASTER
- 3: ARMY SERGEANT

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.
HIGH FIDELITY



LOUIS NYE

SIDE 2

UAL 4089 B

"HERE'S NYE IN YOUR EYE"

- 1: MEETING ON MADISON AVENUE
- 2: THE CHOREOGRAPHER
- 3: MUNICH MUSIC LESSON

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.

RELIX RECORDS

Dinosaurs

Side One

STEREO

RRLP 2031

RRLP 2031A

1. Lay Back Baby (M. Saunders, J. McPherson) (BMI) 3:25
2. Strange Way (B. Melton, P. Zimmels) (BMI) 3:58
3. Do I Move You? (N. Simone) (ASCAP) 7:48
4. Butcher's Boy (Trad. arranged by B. Melton) (BMI) 5:45
5. Good Old Rock 'n Roll (B. Melton) (BMI) 2:15

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' 2,4,5 © 1988 Seafood Music

3 © 1988 Ivan Moguli Music Corp.

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RELIX RECORDS

Dinosaurs

Side Two

STEREO
RRLP 2031
RRLP 2031B

1. Resurrection Rag (M. Saunders, R. Hunter)
© 1988 Ice Nine (ASCAP) / Oxtail Music (BMI) 5:38
2. Who Makes The Moves? (R. Hunter, B. Melton)
© 1988 Ice Nine (ASCAP) / Seafood Music (BMI) 4:50
3. Mona (E. McDaniels)
© 1988 Arc Music (BMI) 11:11

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先鋒

唱片

CHASE

SIDE 1

PRC-5178

1. OPEN UP WIDE
2. LIVIN' IN HEAT
3. HELLO GROCERIEC
4. HANDBAGS AND GLADRAGS
5. GET IT ON

民國60年8月出版

出版登記證：內版台音字第0260號

33 1/3

營業登記證：光縣總乙字第三六八八號

先鋒



唱片

CHASE

SIDE 2

PRC-5178

1. BOYS AND GIRLS TOGETHER
2. INVITATION TO A RIVER
 - 1) TWO MINDS MEET
 - 2) STAY
 - 3) PAINT IT SAD
 - 4) REFLECTIONS
 - 5) RIVER

民國60年8月出版

出版登記證：內版台音字第0260號

33 1/3

營業登記證：北縣商乙字第3688號

巨人 (Giant) 唱片

STEREO

PICTURES AT AN EXHIBITION
EMERSON, LAKE AND PALMER

SIDE 2

TD-1130-B

STEREO

PICTURES AT AN EXHIBITION

EMERSON, LAKE AND PALMER

PICTURES AT AN EXHIBITION

EMERSON, LAKE AND PALMER

STEREO

巨人唱片公司發行

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**A
SIDE**

RH2001

THE WAY I ROCK

1. ORIGINAL 3:00 2. INSTRUMENTAL 2:53
3. CHORUS 3:02 4. CHORUS & BACKS 3:02
5. BACKS 2:58

TOMMY BONDZ

WWW.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

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**B
SIDE**

RH2001

SHARK TEAM

1. ORIGINAL 3:27 2. REMIXES 3:27
3. ROCK VERSION 3:29 4. RADIO MIX 3:27
5. INST. REMIXES 3:27 6. INST. ORIGINAL 3:27
7. VOCALS ONLY 3:07

TOMMY BONDZ

www.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE A
PP53722
A&A Records

1. *Players in the ATL* (Nuttin but Game)
2. *Players in the ATL* (Street)
3. *Thanks To My Mom*

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DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE B
PP53722
A&A Records

- 1. Knock Knock*
 - 2. Ain't No Business Like No Business*
 - 3. This Is For My Niggas*
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ELEKTRA

JOESKI LOVE

A SIDE
STEREO

96 68500
33 1/3 RPM

PEE-WEE'S DANCE 4:29
VOCAL / LONG VERSION
(V. Davis, J. Röper)

VinEntertainment Publishing Inc., ASCAP
Produced & Arranged by Vincent Davis
Engineered by Craig Bevan at INS Recording
© 1986 Elektra/Asylum Records
BT ED-86850A

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ELEKTRA

JOESKI LOVE

B SIDE
STEREO

96 68500
33 1/3 RPM

PEE-WEE'S DANCE 2:56
ACAPPELLA BEAT

PEE-WEE'S DANCE 4:23
INSTRUMENTAL
(V. Davis, J. Rosen)

Vinylentertainment Publishing Inc., ASCAP
Produced & Arranged by Vincent Davis
Engineered by Craig Bevan at INS Recording

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ET-ED-86850B

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전 본 레 코드
(Not For Sale)
Sung Eum



VERTIGO

STEREO		33 $\frac{1}{3}$	
허가일자 1986. 5. 10 허가번호 86-422 제작일자 1988. 6. 25 시 간 22 : 31		SEL-RP 1092 6650 006	1

MANUFACTURED / DISTRIBUTED BY SUNG EUM LTD. UNDER LICENSED BY PHONOGRAM INT'L B. V.
 MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO.3. SUNG EUM LTD.

NAZARETH SNAZ (LIVE)

1. Telegram 5:53 / Part 1-On Your Way (Nazareth)
 Part 2-So You Want To Be A R & R Star (McGuin/Hillman)
 Part 3-Sound Check (Nazareth) / 2. Razamanaz (Nazareth) 4:20
3. I Want To Do Everything For You (J. Tex) 5:10
4. This Flight Tonight (J. Mitchell) 3:28
5. Beggars Day (N. Lofgren) 3:40

심의번호 8605-L2898~L2913



VERTIGO

STEREO

33 $\frac{1}{3}$



허가일자 1986. 5. 10
허가번호 86-422
제작일자 1988. 6. 25
시 간 18 : 11



SEL-RP 1092
6650 006

2

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3, SUNG EUM LTD.

NAZARETH
SNAZ (LIVE)

1. Every Young Man's Dream (D. Sweet) 3:41
2. Heart's Grown Cold (A. Clemenson) 5:34
3. Java Blues (R. Danko) 3:56
4. Big Boy (A. Clemenson) 5:00

심의번호 8605- L2898 ~ L2913

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VERTIGO

STEREO

33 $\frac{1}{3}$



허가일자 1986. 5. 10
허가번호 86-422
제작일자 1988. 6. 25
시 간 14 : 03



SEL-RP 1092
6650 006

3

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3, SUNG EUM LTD.

NAZARETH
SNAZ (LIVE)

1. Holiday
(D. McCafferty/A. Clemenson/M. Charlton/P. Agnew/D. Sweet) 3:24
2. Hair Of The Dog (Nazareth) 5:54
3. Let Me Be Your Leader (M. Charlton) 4:45

심의번호 8605-L2898~L2913

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본 레코드
(Not For Sale)
Gramophone



VERTIGO

STEREO

33 $\frac{1}{3}$



허가일자 1986. 5. 10
허가번호 86-422
제작일자 1988. 6. 25
시 간 16 : 39



SEL-RP 1092
6650 006

4

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3. SUNG EUM LTD.

NAZARETH SNAZ (LIVE)

1. Love Hurts (B. Bryant) 4:00
2. Tush (Gibbons/Hill/Beard) 4:34
3. Juicy Lucy (Nazareth) 4:13
4. Morning Dew (T. Rose) 3:52

심의번호 8605- L2898 ~ L2913

震聲



唱片

JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-A

1. WINDSONG
2. COWBOY'S DELIGHT
3. SPIRIT
4. LOOKING FOR SPACE
5. SHIPMATES AND CHEYENNE
6. LATE NITE RADIO

震聲唱片有限公司
版局 一之號六十巷二五

台北市士林區美崙街一五二巷

號

九

三

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第

震聲



唱片

JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-B

1. LOVE IS EVERYWHERE
2. TWO SHOTS
3. I'M SORRY
4. FLY AWAY
5. CALYPSO
6. SONG OF WYOMING

號

九

三

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第

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片唱

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街

美

區

林

士

北

市

台

唱 POP 譜 拍
◀STEREO▶

CHANSON

SIDE 1

MH-7423

① DON'T HOID BACK

② I CAN TELL

③ I LOVE YOU MORE

68 1 出版

司公限有份股業企譜拍

台北市民生東路794巷11弄2號
電話：803-117
總發行：拍譜唱片公司
地址：台北市民生東路794巷11弄2號

總發行：拍譜唱片公司
地址：台北市民生東路794巷11弄2號
電話：803-117

唱 POP 拍
←STEREO→

CHANSON

SIDE 2

MH-7423

① WHY

② DID YOU EVER

③ ALL THE TIME YOU NEED

68 1 出版

司公限有份股業企譜拍

總發行：台北市民生東路794巷11號2樓
電話：二一〇五五
總經銷：台北市一公司第73205號

總發行：台北市民生東路794巷11號2樓
電話：二一〇五五
總經銷：台北市一公司第73205號

中



聲

FOUR SEASON
四季合唱團

CSJ-334-A

Stereo

- 1 Walk on by
- 2 Always something there to
remind me
- 3 What's new pussycat
- 4 What the world needs now is love
- 5 Make it easy on yourself
- 6 Anyone who had a heart

中市梅操

中市小

57年7月出版
中聲唱片廠出品
內版台音字第〇一九號

中



聲

FOUR SEASON
四季合唱團

CSJ-334-B

Stereo

- 1 Mr. tambourine man
- 2 Blowin in the wind
- 3 Queen jane approximately
- 4 Like a rollin stone
- 5 Don't think twice
- 6 All I really want to do

57年7月出版

中聲唱片廠出品

內版台音字第〇

九號

中市商第入〇七八號

中市商第入〇七八號

片唱世巨



← STEREO →

JOAN BAEZ CONCFRT

尊恩貝茲主唱

西洋歌曲

LW-159-A

- ①BABE I'M GONNA LEAVE YOU 遠離我愛
- ②GEORDIE 喬蒂
- ③COPPER KETTLE ALBERT F BEDDOE 銅鍋
- ④KUMBAYA 肯貝雅
- ⑤WHAT HAVE THEY DOND TO THE RAIN 雨於何奈
- ⑥BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR
情人的頭髮是黑色
- ⑦DANGER WATERS 水深危險

民國58年3月再版

33 1/3

出版登記證內版合音字第〇二二八號

社址：三重市大同南路一一八號

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號三九一〇第字音台版內登記登版出

號四二八第字乙商標北證記登業事利營

片唱世巨



← STEREO →

JOAN BAEZ CONCERT

尊恩貝茲主唱

西洋歌曲

LW-159-B

- ① GOSPEL SHIP 福音之船
- ② THE OUSE CARPENTER 木匠
- ③ PRETTY BOY FLOYD 可愛的男孩
- ④ LADY MARY 瑪莉小姐
- ⑤ ATE AMANHA 愛蒂阿曼哈
- ⑥ MATTY GROVES 瑪蒂葛樂夫斯

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33 1/3

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出版登記證內版台音字第〇二二八號

出版登記證內版台音字第〇二二八號

Ubanghi Records

L. ROY WRIGHT
&
ROCKAS

Time 7:05

45 RPM

L0409A
1982

SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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Lawtone Music
ASCAP



Ubanghi Records

L. ROY WRIGHT
&
ROCKAS

Time 7:05

45 RPM

L0409B
1982

SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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“THE BEST OF RAY BARRETTO”
“LO MEJOR DE RAY BARRETTO”

1. GUAGUANCO BONITO (Lopez-Barretto) 4:12
Frost Music Corp.-Forshay Music Inc. (BMI)

CLP-1315 DJ
(CLP-1315-A)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Slide A

2. APRIETA EL POLLO (Tito Puente) 2:50
Patricia Music Publ. Corp. (BMI)
3. CELOSA (Marcelino Guerra) 2:45
Little Dipper Music Corp. (BMI)
4. DAME TU CARINO (Al Valdes Jr.) 3:05
Little Dipper Music Corp. (BMI)
5. GUAJIRA Y TAMBO (Ray Barretto) 2:45
Little Dipper Music Corp. (BMI)
6. A PUERTO RICO (Bonet-Barretto) 2:29
Little Dipper Music Corp. (BMI)

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**“THE BEST OF RAY BARRETTO”
“LO MEJOR DE RAY BARRETTO”**

1. RITMO SABROSO (Ramirez-Barretto) 2:56
Little Dipper Music Corp. (BMI)

CLP-1315 DJ
(CLP-1315-B)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Side B

2. EL CAMINO (Lopez-Barretto) 2:52
Little Dipper Music Corp. (BMI)
3. TERESITA (Stancerone-Barretto) 2:46
Little Dipper Music Corp. (BMI)
4. EL WATUJI (Ray Barretto) 2:10
Little Dipper Music Inc. (BMI)
5. LOS CUEROS (Ray Barretto) 2:55 Frost Music
Corp.-Forshay Music Inc. (BMI)
6. GUGUANCO PUEBLO NUEVO 2:37
(Al Valdes, Jr.)
Little Dipper Music Corp. (BMI)

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VICTORY



VICTORY
STEREOLAB

NO. 1

(Side One)

33 $\frac{1}{3}$ R.P.M.

VY- 138

1. Long Cool Woman.
2. Magic Woman Touch.
3. Too Young To Be Married.
4. On A Carousel.
5. Carrie Anne.
6. Sorry Suzanne.
7. Blowing In The Wind.
8. Dear Eloise.
9. Hey Willy.
10. Stay.

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VICTORY



**VICTORY
STEREOLAB**

NO. 2

(Side Two)

33 $\frac{1}{3}$ r.p.m.

VY- 138

1. *He Ain't Heavy He's My Brother.*
2. *I Can't Let Go.* 3. *I Can't Tell The
Bottom From The Top.* 4. *Bus Stop.*
5. *Jennifer Eccles.* 6. *Stop, Stop, Stop.*
7. *Just Like Me.* 8. *King Midas In
Reverse.* 9. *Yes I Will.* 10. *Just One
Look.* 11. *Here I Do Again.*
(BY The Hollies)

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HARDCORE

R E S P E K

Marlon Music, Inc.

SIDE A
45 RPM

MM102-A
(c)1995 Marlon Music, Inc.

- 1. Cherry Garden (Hip Hop Mix) 4:09**
- 2. Cherry Garden (Street Mix) 4:09**
(Dionne Vaz & Shari Lee)

CHINA

Produced By: Errol Moore & Marlon Hew

Recorded At: HCF Studio, Freeport LI.

Engineer: Michael McDonald

Published By: Marlon Music Inc.

Distributed By: VP. Record. 89-05 138 St. Jamaica.

NY.11435. Tel:(718)291-7058, Fax:(718)658-3573

In Florida (305)966-4744.

HARDCORE

R E S P E K

Marlon Music, Inc.

SIDE AA
45 RPM

MM102-AA
(c)1995 Marlon Music, Inc.

- 1. Cherry Garden (Arab Mix) 4:09**
- 2. Acapella 4:09**
(Dionne Vaz & Shari Lee)

CHINA

Produced By: Michael McDonald & Marlon Hew
Tracks Laid: Dennis Haliburton.

Recorded at: HCF Studio, Freeport LI.

Engineer: Michael McDonald

Mixed by: Anthony "DJ.Yonnie" Wright.

Distributed by: VP.Record. 89-05 138 St. Jamaica.

NY.11435. Tel:(718)291-7058. Fax:(718)658-3573

In Florida (305)966-4744.





**DOUBLE ii
RECORDS**

ROTTIN RAZKALZ

1A

**RAW
VERSION**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

**DOUBLE ii
RECORDS**

ROTTIN RAZKALZ

1B

**RADIO
EDITS**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

P*O*S*T*I*V*E*L*Y
J*A*M*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY (Phillips Milk of Music B.M.I.)
6. LIFE IS BEAUTIFUL

All songs written by Robert Bobby
All songs published by Six Percent
Yoga Music B.M.I. except as noted
I LIKE MIKE RECORDS
20 Jane Lane, Holtwood, PA 17532

P*O*S*I*T*I*V*E*L*Y
J*A*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DON'T GET YOU
5. LOVE DRUNK
6. JUCIN'

All songs written by Robert Bobby
All songs published by Six Percent
Yoga Music B.M.I.

I LIKE MIKE RECORDS
20 Jane Lane, Holtwood, PA 17532

הבה נשיר
עם "אגד"

SING ALONG WITH "EGGED"

1. HEVEYNU SHALOM ALEYCHEM — ISRAEL BAND
AND CHOIR (Folk) 2. TO THE VICTOR — GEULA GILL
3. MEDLEY: ELEH CHAMDA LIBEE / YISM'CHU HASHAMAYIM /

Side 1

69019

A



69019 A

33

- VTAAHER LIBENU — THE PARVARIM (Traditional) 4. YA REE-
BON — YEHORAM GAON (Traditional) 5. LAND OF MILK
AND HONEY — YAFFA YARKONI (Bible — E. Gamliel)
6. UFARATSTA — EFFIE NETZER SINGERS (Trad.)

Arrangements: 1 — Graziani; 2 — D. Seltzer;
3 — Y. Heuri; 4 — Sh. Cohen;
6 — E. Netzer

MADE IN ISRAEL

SING ALONG WITH
PELTOURS

הבה נשיר עם פלתורס

1. AM ISRAEL CHAY — ARIC LAVIE (Traditional)
2. RABBI AKIBA — FOLK CHOIR (Traditional) 3. UV'-
YOM HASHABBAT — OSNAT PAZ (Traditional) 4. SIMAN

SIDE 2



69019 P
B

33

- TOV, MAZAL TOV — MIKE BURSTEIN (Traditional)
5. HINEH MA TOV — HENRYK PICK (Traditional)
6. DAVID MELECH ISRAEL — EFFIE NETZER SINGERS
(Bible — Folk)

Arr.: 1 — A. Weiss, 2 — G. Aldema,
3—5 — B. Nagari, 6 — E. Netzer

MADE IN ISRAEL

MCR

1. Sunday (Coots Grey) 2:21
2. Blue Moon (Rodgers & Hart) Robins Music Co. 5:06
3. Turtle I (L. Mann) 3:36

SIDE ONE
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Look To The Sky (A.C. Jobin)
Corcovado Music Co. 3:52
5. Night And Day (Cole Porter) Harms N.Y. 2:26
6. Willow Weep For Me (Ann Ronell)
Bourneco ASCAP 3:43

MCR

1. Take Five (Dave Brubeck) 2:55
2. Gershwin Medley (Advanced Music Co.) 4:26
3. Perfidia (A Dominguez) Southern Music 3:15

SIDE TWO
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Whats New (Bob Haggart-Johnny Burke)
ASCAP 3:06
5. Gravy Waltz (Steve Allen) 3:31
6. Poinciana (Buddy Bernier- Nat Simon)
Anne-Rachel Music Co. N.Y.) 4:42



GONZ
FRONT END

Side One
N.F.R. 05-22

33 1/3 RPM
8X651A

Just in Time 6:07 Irving Berlin

Wielding for D. 10:36 Bruce Gertz
(Gertz Music A.S.C.A.P.)

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Records Inc.



GONZ
FRONT END

Side Two
N.F.R. 05-22

33 1/3 RPM
8X651B

Theme for Ernie 8:06 Fred Lacey

Ninth House 7:20 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

On the Brink 5:29 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

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TEAR DROP



SUNNY OZUNA
AND THE
SUNLINERS



LP-2005

SIDE 1

J. Henry P. Moore
Production
Recording Studio
Sunglo, Inc.
221 E. Serrano
Pasadena, Texas

THE MIDNIGHT ANN (Luisa Trujillo)

BUENA SUERTE (Orlando Romero)

EL RELOJ (Humberto Hernandez)

CIELO AMOS (C. Fernandez Molina)

COMO FUE (L. Duque)

YA LO PAGARAS CON DIOS (Guillermo Brizuela)

TEAR DROP



SUNNY OZUNA
AND THE
SUNLINERS



LP-2006

SIDE 2

A. HARRY P. MEAUX
Production
Recording Service
Studios, Inc.
227 E. Sterling
Pasadena, Texas

ALEGRE ME ANDO PASIANDO (Manoel Dias)

LA BICICLETA (Lalo Guerrero)

AGUANTA CORAZON (Alejandro Perez)

POBRE DEL POBRE (Adolph Salas)

EL TACONAZO (Lalo Gonzales)

LA CUIDADES (Joca Alfredo Jimenez)

THE LOVE I LOST

Remixes by:

Rick Garcia • Lego • Trajic

Spero • Angel Alanis



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck & Fleet Sales Department

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTC 6268

"KNOW YOUR TRUCK VOCATIONS"

VOL. 50

NT - M7

Produced by

WILLING PICTURE PRODUCTIONS INC.

CHICAGO, ILLINOIS



Universal
RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY
Presents

"THE PROSPECT'S FROM MISSOURI"
(You've Got to Show Him)

(Running time 13:30)

VOL. 55

T 3

Produced by
A. J. HENDERSON ASSOCIATES, INC.





C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
FORD DIVISION
presents

FEO-SC-590-1

"FORD TRUCK FACTS"
Series F-7 & F-8

VOL. 50

NT-P 3

Produced by
WILDING PICTURE PRODUCTIONS INC.
CHICAGO, ILLINOIS



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
FORD DIVISION
presents

FEO-SC-591-1

"KNOW YOUR COMPETITION"

VOL. 50

NT-M 3

Produced by
WILDING PICTURE PRODUCTIONS INC.
CHICAGO, ILLINOIS



Universal
RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"IN THE BAG"
(Use of Bird Dogs)
(Running time 9:40)

VOL. 50

NC 3 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



Universal
RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"READY, WILLING AND ABLE"

(Qualifying Prospects)

(Running time 12:45)

VOL. 50

NC 4 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



Universal
RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

"THE \$50 RIDE"

(Demonstrating)

(Running time 9:50)

VOL. 50

NC 5 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



RECORDERS, Inc.

PLAYING SPEED 33 $\frac{1}{3}$ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"THIS TRADING BUSINESS"

(Closing Techniques)

(Running time 11:00)

VOL. 50

NC 6 (R)

(Revised Jan. 1956)

Produced by
WILDING PICTURE PRODUCTIONS, INC.